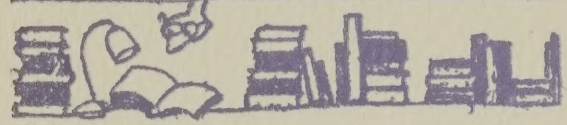


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IL TEMPO PER LEGGERE COME IL TEMPO PER AMARE DURA IL TEMPO PER VIVERE



ON FREE PUBLIC VIEW

FROM 9 A. M. UNTIL 6 P. M.

AT THE AMERICAN ART GALLERIES

BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET, NEW YORK

ENTRANCE, 30 EAST 57TH STREET

BEGINNING WEDNESDAY, FEBRUARY 28TH, 1923

AND CONTINUING UNTIL THE DAY OF THE SALE

THE RARE AND BEAUTIFUL
ART TREASURES

COLLECTED BY THE LATE

ENRICO CARUSO

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON MONDAY, TUESDAY, WEDNESDAY AND THURSDAY
AFTERNOONS, MARCH 5TH, 6TH, 7TH AND 8TH, AT 2.15 O'CLOCK

AND EVENINGS OF MONDAY, MARCH 5TH, AND

THURSDAY, MARCH 8TH, AT 8.15 O'CLOCK



ILLUSTRATED CATALOGUE
OF
THE RARE AND BEAUTIFUL
ANTIQUE ART TREASURES

MANY OF WHICH CAME FROM
THE J. PIERPONT MORGAN, SPITZER, BARDAC, MAURICE KANN AND
RODOLPHE KANN COLLECTIONS

AMERICAN AND FOREIGN GOLD COINS

AND

MANY OPERATIC COSTUMES

THE PROPERTY OF THE LATE

ENRICO CARUSO

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF MESSRS. WISE & SELIGSBURG, ATTORNEYS FOR DOROTHY
CARUSO, ANCILLARY ADMINISTRATRIX, AND FOR THE FAMILY
OF THE LATE ENRICO CARUSO

ON THE AFTERNOONS AND EVENINGS HEREIN STATED

AT THE AMERICAN ART GALLERIES

CATALOGUE BY MISS STELLA RUBINSTEIN, MR. ERNEST
GOVETT, MR. SAHIM KOUCHAKJI, MR. DANA
H. CARROLL AND OTHER AUTHORITIES

THE SALE TO BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSOCIATES, MR. OTTO BERNET AND MR. HIRAM H. PARKE, OF

THE AMERICAN ART ASSOCIATION, MANAGERS

ENTRANCE, 30 EAST 57TH STREET
NEW YORK

1923



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

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I. Rejection of bids: Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. The buyer: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. Identification and part payment by buyer: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

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Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of 9 A. M. and 1 P. M. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of 9 A. M. and 5 P. M.

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VI. Storage in default of prompt payment and calling for goods: Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

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New American Art Galleries,
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Entrance, 30 East 57th Street,
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THE AMERICAN ART ASSOCIATION
AT ITS
NEW AMERICAN ART GALLERIES
THE BLOCK OF MADISON AVENUE, 56TH TO 57TH STREET
ENTRANCE, 30 EAST 57TH STREET
NEW YORK CITY

C A T A L O G U E

ANCIENT GLASS

Interest in antique glass is ever growing, but the supply continues small, and hence the collection of representative pieces is daily found more difficult. The average collector of antiques has usually to be content with a dozen or a score of good examples, and considers himself lucky if among these he has secured two or three specimens of the first order, whether in rarity, workmanship, or beauty. There are no more Gréau collections to be bought and distributed, and the public museums increase rather than diminish their activities. For these reasons the Caruso assembly of old glass, to be sold piece by piece, will excite eager curiosity among private collectors. It will be observed that the distinguished singer followed no settled plan in forming his collection, except that he practically confined himself to cabinet examples. He was equally interested in a rare alabastron of ancient Egypt, a superb piece of mosaic work made for a Roman patrician, or a small bowl, once plain, but which hoary time has turned to a thing of brilliant lustre. Among the numerous entourage of the central specimens are found examples of every form, and from every quarter of the known world within range of Roman civilization, while from the earliest to the latest piece some fifty generations of men passed away, for the fall of Troy was recent history when the first was fashioned, and the last was blown when Italy was gasping beneath the weight of Attila.

If special attention needs to be called to any of the specimens, it must be to the Egyptian series, and particularly Nos. 238, 248, 590, 593, 640 and 651; and to the mosaic work of Rome in the early Imperial days, of which Nos. 77, 221, 574, 603, 604 and 622 form perhaps the most perfect examples. The Roman specimens are particularly interesting, as the production of some of the colors used, notably the delicate blue (by transmitted light) of No. 622, suggests an advanced knowledge of the chemistry of metals in Imperial Roman times which is not generally credited.

As usual in such collections, there has been considerable difficulty in cataloguing the works. Comparatively little knowledge of the history of ancient glass is available, and in connection with no country can any definite sequential progress be traced. Even as to the very earliest glass known (save for fragments and beads)—that of the 18th Egyptian Dynasty—the industry seems to have started with the art almost at its summit, while with Rome there

appears to have been a sudden leap about the time of Augustus, from the imported Alexandrian toilet ware to the superb mosaic work which represents the highest pinnacle ever reached in the art. Moreover, except in a few of the outlying provinces, the locality where the specimens were discovered by no means necessarily indicates the place of their manufacture. For instance, Egyptian glass is found in Greek and Roman tombs, and numerous pieces, unquestionably made in Gaul, are dug up in Syria and Byzantium. These and other difficulties had to be overcome by taking advantage of the records, and by adopting a grouping system when possible, but in many cases the period assigned to the Roman provincial works is necessarily approximate. In the case of Egyptian glass, though it is rarely possible to fix the precise dynasty to which an early piece belongs, there are certain indicators which enable a fairly accurate broad division to be made; these indicators being the colors used, the shapes of the articles, and the technique. Relying upon these points, all the Egyptian examples of the period B.C. have been divided into three sections: namely, from the 19th to the 21st Dynasty; from the 22nd to the 30th Dynasty (including in the latter the short Ochus period); and the Ptolemaic epoch. Nevertheless, it must not be forgotten that there are two distinct groups of Egyptian glass belonging to the Ptolemaic period, the first executed more or less in the manner of the very ancient ware, and the second corresponding with this only in general shape and style, the details as to colors and finish varying largely. The objects in the second group are sometimes called Roman imitations of Egyptian ware, but this is denied by the chemical nature of the colors used in the known Roman work, and by other facts, and practically all the heavy alabastron and ampulla types with dragged patterns must be assigned to Egypt, though those of the second group referred to were probably made at Alexandria, mostly for export. Other than these, examples of obvious Alexandrian origin are so described.

E. GOVETT.

FIRST AFTERNOON'S SALE

MONDAY, MARCH 5, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 1 to 255, inclusive

GREEK AND ROMAN GLASS, DATING FROM 200 B.C. TO THE FIFTH CENTURY A.D.

1—SMALL BROWN GLASS BOWL *Roman, First Century A.D.*
With purple and blue iridescent surface.

Height, 1¾ inches.

90 Tallish

2—SMALL BOWL *Roman, Second Century A.D.*
With light rib markings; fine iridescence.

Height, 2½ inches.

- 30 Roman

3—SMALL HEAVY BOWL *Roman Provincial, Third Century A.D.*
With ribbed surface decomposed to a brilliant green.

Height, 2½ inches.

25

4—SMALL HEAVY BOWL *Roman Provincial, Third Century A.D.*
Decorated with molded diaper pattern; fine iridescence.

Height, 2¼ inches.

55

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

- 5—SMALL BOWL *✓* *Roman Provincial, Fourth Century A.D.*
With brilliant iridescence. *Height, 2¼ inches.* *80*
- 6—SMALL LIGHT JUG WITH BLUE HANDLE *✓*
Roman Provincial (Normandy), Fourth Century A.D.
Decorated with blue bands and beads in relief. *Height, 2½ inches.* *17½*
- 7—PAIR OF PERFUME BOTTLES *Syrian, Fourth Century A.D.* *(Each) 80*
Molded in the form of dates. *Height, 2½ inches.*
- 8—LIGHT BOTTLE *Roman Provincial, Third Century A.D.* *45*
Decorated with bars and beads. Iridescent. *Height, 2¾ inches.*
- 9—SMALL VASE *Syrian, Fourth Century A.D.* *65*
With molded heads; fine iridescence. *Height, 2½ inches.*
- 10—SMALL BLUE GLASS BOTTLE *Roman, Third Century A.D.* *50*
Iridescent. *Height, 2¾ inches.*
- 11—SMALL WHITE IRIDESCENT VASE *Roman Provincial (Danube), Fourth Century A.D.* *25*
Decorated with drawn points. *Height, 2½ inches.*
- 12—AMPULLA IN DEEP BLUE *Egyptian, Ptolemaic Period* *25*
Decorated with black lines and yellow zigzag on white. *Height, 2¾ inches.*
- 13—SMALL VASE *Egyptian, Ptolemaic Period* *40*
With reddish ground. Decorated with yellow bands, and blue and white light drag pattern. *Height, 2 inches.*
- 14—VIAL STAND *Roman, Second Century A.D.* *40*
In iridescent bluish-glass. *Height, 2¼ inches.*
- 15—SMALL BOWL *Roman Provincial, Fourth Century A.D.* *60*
With surface decomposed to an iridescent white. *Height, 2½ inches.*
- 16—SMALL BLUE GLASS JUG *Roman Provincial, Fourth Century A.D.* *45*
With white handle; body ribbed. *Height, 2¾ inches.*

17—ALABASTRON

65 Egyptian, Twenty-second to Thirtieth Dynasty
In yellow glass; decorated with white and dark zig-zag drag pattern.

Height, $3\frac{1}{2}$ inches.

(Illustrated)



17

18—SMALL BOWL

Roman, Second Century A.D.

In blue glass.

Height, $2\frac{1}{2}$ inches.

19—BLUE GLASS BOTTLE Roman, Third Century A.D.

Slightly iridescent.

Height, $2\frac{1}{2}$ inches.

20—SMALL JAR

Roman Provincial, Third Century A.D.

With brilliant iridescence.

Height, $2\frac{3}{4}$ inches.

21—SMALL JAR

Roman, Second Century A.D.

With surface decomposed to brilliant iridescence; neck ribbed.

Height, $2\frac{3}{4}$ inches.

22—SMALL BLUE GLASS BOTTLE Roman Provincial, Third Century A.D.

Iridescent.

Height, $2\frac{1}{2}$ inches.

23—SMALL BOTTLE

Roman, Second Century A.D.

In white opaque glass, with blue surface.

Height, $2\frac{1}{2}$ inches.

24—SMALL BOWL

Roman Provincial (Danube), Third Century A.D.

With brilliant iridescence; decorated with pinched points.

Height, $2\frac{1}{4}$ inches.

25—THREE MISCELLANEOUS PIECES

Glass bowl; jug with spout; pair handles for an ampulla. (Damaged.)

Thomson

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



26

26—BOWL OF DEEP BROWN GLASS

Roman, First Century B.C.

Decorated with diagonal dragged inset lines;
fine iridescence.

(Illustrated)

Height, $2\frac{3}{4}$ inches.

250

27—SMALL INDENTED VASE

Roman Provincial, Fourth Century A.D.

With serpentine decoration round neck.

Height, 3 inches.

15

28—SMALL VASE

Roman Provincial (Rhine), Fourth Century A.D.

With serpentine decoration.

Height, $3\frac{1}{4}$ inches.

Schaefer

15

29—SMALL BOTTLE

Roman Provincial (Rhine), Fourth Century A.D.

With pinched decoration. Iridescent.

Height, $3\frac{1}{4}$ inches.

15

30—SMALL JAR

Roman, Third Century A.D.

Fine iridescence.

Height, $3\frac{1}{4}$ inches.

20

31—BOWL

Roman Provincial (Rhine), Fourth Century A.D.

Decorated with plain and zigzag threads in relief; blue ribbon loops.

Height and diameter, each $3\frac{3}{4}$ inches.

30

32—JUG

Egyptian, Ptolemaic Period

In blue glass; decorated with yellow threads and white drag pattern in relief.

Height, $3\frac{3}{4}$ inches.

✓

80

33—SMALL JAR

Roman Provincial, Fourth Century A.D.

With indented body. Iridescent.

Height, $3\frac{1}{4}$ inches.

15

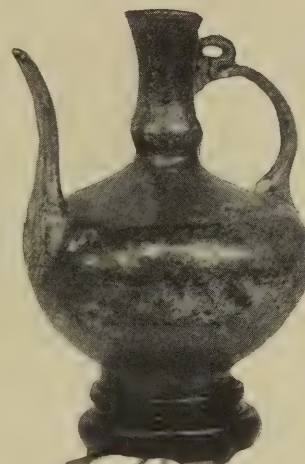
34—ASKOS

Roman Provincial, Fourth Century A.D.

Varied into modern teapot shape. Iridescent.

Height, $3\frac{3}{4}$ inches; diameter, 3 inches.

(Illustrated)



35—OPAQUE WHITE BOTTLE

Palestine, Fourth Century A.D.

With hexagonal body, bearing molded vases in relief.

Height, 3 inches.

36—BROWN GLASS BOTTLE

Syrian, Third Century A.D.

With molded decorations; iridescent.

Height, 3 inches.

37—SMALL BLUE VIAL

Roman Provincial, Third Century A.D.

Decorated with white bands, inset.

Height, $3\frac{1}{4}$ inches.

38—ALABASTRON

Egyptian, Ptolemaic Period

In blue glass; decorated with white and yellow feather pattern.

Height, $3\frac{1}{2}$ inches.

39—SMALL LIGHT JUG

Roman Provincial, Fourth Century A.D.

With wide ribs on body; iridescent.

Height, $3\frac{3}{4}$ inches.

40—BLUE GLASS BOTTLE

Palestine, Fourth Century A.D.

With hexagonal divisions, containing molded vases, etc., in relief.

Height, 3 inches.

41—BLUE GLASS BOTTLE

Roman, Second Century A.D.

With white rim; iridescent.

Height, 3 inches.

42—BOTTLE

Roman Provincial, Fourth Century A.D.

Decorated with bands and zigzag, and ribbon loops.

Height, $3\frac{1}{2}$ inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



43

43—BOTTLE

Roman Provincial (Danube), Third Century A.D.

With bowl body and short neck; decorated with pinched points on ribbon in relief.

Height, 3 inches.

(Illustrated)

30

44—BOTTLE *Syrian, Fourth Century A.D.*

With body formed of two molded heads, the surface decomposed to blue.

Height, 3 inches.

50

45—SMALL BOTTLE

In imitation of stone; body formed of two molded heads.

Syrian, Fourth Century A.D.

Height, 3 inches.

95

46—BOTTLE

With light blue surface, the body hexagonal with molded vases on the sides.

Palestine, Fourth Century A.D.

Height, 3 inches.

110

47—SMALL TOILET FLASK

With molded designs.

Roman Provincial, Third Century A.D.

Height, 3½ inches.

85

48—LIGHT BOTTLE *Roman Provincial (Normandy), Fourth Century A.D.*

With ribbon handle and decoration.

Height, 3¼ inches.

35

49—VASE IN CLEAR GLASS

Syrian, Third or Fourth Century A.D.

With surface decomposed to white, with bright iridescence. Body molded with diaper pattern.

Height, 3½ inches.

50

50—SMALL BOTTLE

With the body formed of two molded heads; iridescent.

Syrian, Fourth Century A.D.

Height, 3 inches.

85

First Afternoon

- 51—FLASK *Roman Provincial, Fourth Century A.D.*
In light brown glass; iridescent.
Height, $3\frac{3}{4}$ inches.
- 52—BOWL *Roman Provincial (Rhine), Fourth Century A.D.*
In brown glass, decorated with a zigzag neck guard.
Height, 3 inches.
- 53—SMALL VASE *Roman, Second Century A.D.*
In blue glass; iridescent.
Height, $3\frac{1}{2}$ inches.
- 54—AMPULLA *Egyptian, Ptolemaic Period*
In thick dark blue glass; decorated with drag pattern, and sunken threads.
Height, $3\frac{3}{4}$ inches.
- 55—CLEAR GLASS VASE *Roman Provincial, Fourth Century A.D.*
With molded diaper design. Good iridescence.
Height, $3\frac{1}{2}$ inches.
- 56—SMALL BOTTLE *Syrian, Fourth Century A.D.*
With body molded to represent a pineapple. Iridescent.
Height, $3\frac{3}{4}$ inches.
- 57—ROMAN JUG *Roman, about Third Century A.D.*
Iridescent glass.
Height, $4\frac{1}{2}$ inches.
- 58—GREEN GLASS VIAL *Roman Provincial, Fourth Century, A.D.*
With grooved body; iridescent.
Height, $3\frac{3}{4}$ inches.
- 59—SMALL BLUE VASE *Roman Provincial, Third Century A.D.*
With body ribbed. Iridescent.
Height, $3\frac{3}{4}$ inches.
- 60—TUBE FLASK *Roman Provincial, Fourth Century A.D.*
Decorated with spiral threads in relief.
Height, $3\frac{3}{4}$ inches.
- 61—SMALL FLASK *Roman Provincial, Fourth Century A.D.*
With surface decomposed to a brilliant red and purple.
Height, 3 inches.

15

30

20

30

45

40

15

125

15

15

125

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



62

62—DRINKING GLASS

Alexandrian Second Century A.D.

With skeleton feather pattern in partial relief; ribbon loops.

(Illustrated)

Height, $3\frac{1}{2}$ inches.

250

63—CLEAR GLASS JAR

Roman Provincial, Fourth Century A.D.

With surface decomposed to white; iridescent.

Height, $3\frac{1}{2}$ inches.

30

64—TOILET BOTTLE

Roman, Third Century A.D.

In brown glass; decorated with spiral white threads in relief; iridescent.

Height, $3\frac{1}{2}$ inches.

40

65—SMALL BOTTLE

Roman, First Century A.D.

In onyx ware; blue with light drag pattern.

Height, $3\frac{1}{4}$ inches.

80

66—SMALL BLUE GLASS BOTTLE

Roman, Second Century A.D.

Iridescent.

Height, $3\frac{1}{2}$ inches.

55

67—SMALL BOTTLE

Syrian, Fourth Century A.D.

In brown glass, with hexagonal body bearing molded designs.

Height, $3\frac{1}{2}$ inches.

10 1/2

68—BROWN GLASS JAR

Roman, Third Century A.D.

With molded ball decoration.

Height, $3\frac{3}{4}$ inches.

55

69—THICK BROWN BOWL

Alexandrian, First Century A.D.

Decorated with blue and white dragged lines.
Slightly iridescent.

Height, 3 inches.

(Illustrated)



69

70—BOTTLE

Syrian, Fourth Century A.D.

With body formed of two molded heads; slightly iridescent.

Height, 4 inches.

71—BOTTLE WITH RIBBED PATTERN

Roman Provincial, Fourth or Fifth Century A.D.

White handles; iridescent.

Height, 4¼ inches.

72—SMALL FLASK

Roman, Third Century A.D.

Iridescent.

Height, 4¼ inches.

73—TOILET JAR

Roman Provincial, Third Century A.D.

With diagonal ribs; iridescent.

Height, 4¾ inches.

74—PAIR OF TOILET BOTTLES

Syrian, Fourth Century A.D.

Molded in imitation of dates; iridescent.

75—TOILET BOTTLE

Syrian, Fourth Century A.D.

Molded in imitation of a date.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



76

- 76—TOILET BOTTLE *Roman, Second Century A.D.*
Ring pattern; decorated with lightly dragged white bands. Brilliant iridescence.

(Illustrated)

Height, 4 inches.

- 77—BOWL

Syrian, Fourth Century A.D.

Molded with geometrical designs; brilliant iridescence.

Height and diameter, each 4 inches.

- 78—ALABASTRON

Egyptian, Ptolemaic Period

In deep blue; decorated with spiral white bands and white feather pattern.

Height, 4 inches.

- 79—SYRIAN LEKYTHOS

Fourth Century A.D.

With ribbon decoration; iridescent.

Height, 4 3/4 inches.

- 80—LIGHT DRINKING GLASS

Roman Provincial, Fifth Century A.D.

With pear and bead molding. Iridescent.

Height, 4 1/4 inches.

- 81—AMPULLA

Egyptian, Ptolemaic Period

Dark blue ground with yellow bands, and yellow and brown zigzag in light blue.

Height, 2 3/4 inches.

- 82—SYRIAN LEKYTHOS

Fourth Century A.D.

Decorated with spiral threads in relief.

Height, 4 1/4 inches.

1000

- 20
25
70
25
35
25
17 $\frac{1}{2}$
40
15
35
55

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



94

- 94—SYRIAN LEKYTHOS *Fourth Century A.D.*
 With ribbon decoration. Fine iridescence.
 Height, 4 inches.
(Illustrated)

25

- 95—AMPULLA
Egyptian, Twenty-second to Thirtieth Dynasty
 Dark blue ground, with yellow bands, and yellow and light blue zigzag markings.
 Height, $2\frac{3}{4}$ inches.

40

- 96—BOWL
Roman Provincial, Fourth Century A.D.
 With surface decomposed to bright green.
 Height, $2\frac{1}{4}$ inches.

30

- 97—AMPULLA
 Dark ground, with white zigzag lines.
Egyptian, Ptolemaic Period
 Height, 2 inches.

20

- 98—SMALL LIGHT BOTTLE *Roman Provincial, Fourth Century A.D.*
 Molded to imitate a bunch of grapes.
 Height, $2\frac{3}{4}$ inches.

25

- 99—BOWL *Roman Provincial (Rhine), Fourth Century A.D.*
 With zigzag ribbon decoration and blue zigzag band.
 Height, $2\frac{1}{2}$ inches.

20

First Afternoon

100—SMALL BROWN BOWL *Roman Provincial, Fourth Century A.D.*
With iridescent surface.

Height, $2\frac{1}{4}$ inches.

101—SMALL BOWL *Roman Provincial, Fourth Century A.D.*
With very brilliant iridescence.

Height, $2\frac{1}{2}$ inches.

102—SMALL BROWN BOTTLE *Roman, Second Century A.D.*
Slightly iridescent.

Height, $2\frac{3}{4}$ inches.

103—SMALL VASE *Syrian, Fourth Century A.D.*
With molded decoration; iridescent.

Height, $2\frac{1}{2}$ inches.

104—ARYBALLOS *Roman, Second Century A.D.*
In deep blue glass; iridescent.

Height, $2\frac{3}{4}$ inches.

105—ROMAN SMALL BLACK JAR *Roman Provincial, about Third Century A.D.*
With three handles; decorated with three cameos.

Height, $2\frac{1}{4}$ inches.

106—SMALL BOWL *Roman, about Second Century A.D.*
With grooved body; brilliant iridescence.

Height, $2\frac{3}{4}$ inches.

107—SYRIAN BLUE TOWEY BOTTLE *Syrian, about Third Century A.D.*
With molded panels.

Height, $2\frac{1}{4}$ inches.

108—LIGHT BLUE BOTTLE *Roman Provincial, about Fourth Century A.D.*
With black handles; iridescent.

Height, $2\frac{1}{2}$ inches.

109—SMALL BOWL *Roman, First Century A.D.*
Black glaze.

Diameter, $2\frac{1}{2}$ inches.

110—SMALL BOWL *Roman, about Third Century A.D.*
With brilliant iridescence.

Height, 2 inches.

111—PAIR OF SMALL WHITE CUPS *Roman, First Century A.D.*

Diameter, $2\frac{1}{4}$ inches.

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Each

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

- 112—SMALL MOLDED JAR *Roman, Second Century A.D.*
In bright blue. *Height, 2½ inches.* 50
- 113—PAIR OF RINGS *Alexandrian, about First Century A.D.*
In alternate black and white plates. *Each*
Diameter, 2¼ inches. 17½
- 114—SMALL BOTTLE *Roman, Second Century A.D.*
With fine iridescence. *Height, 2¾ inches.* 25
- 115—SMALL CLEAR GLASS JUG *Roman, First Century A.D.*
With surface decomposed to bright blue; iridescent. *Height, 3 inches.* 60
- 116—LIGHT BLUE BOTTLE *Alexandrian, Second Century A.D.*
With pinched decoration. *Height, 3½ inches.* 240
- 117—SMALL BOTTLE *Roman, First Century A.D.*
In onyx ware; blue with light blue dragged flourishes. *Height, 3 inches.* 40
- 118—SMALL BLUE HEXAGONAL BOTTLE *Roman Provincial, Fourth Century A.D.*
With sides molded in geometrical designs. *Height, 3¼ inches.* 160
- 119—BROWN GLASS VASE *Roman Provincial, Third Century A.D.*
With zigzag ribbon decoration; surface decomposed to bright iridescence. *Height, 3 inches.* 50
- 120—VASE *Roman Provincial, Third Century A.D.*
With molded diaper pattern on body; surface decomposed to an even iridescent white. *Height, 3½ inches.* 125
- 121—BLUE GLASS BOTTLE *Alexandrian, Second Century A.D.*
With oval ribbed body; iridescent. *Height, 3¼ inches.* 15

140 122—BOTTLE

In imitation of variegated agate.

Roman, First Century A.D.

(Illustrated)

Height, 3 3/4 inches.



122

25 123—BOTTLE

Roman Provincial, Third Century A.D.

With body molded in ball pattern; surface decomposed to light iridescence.

Height, 3 inches.

25 124—SMALL VASE

Roman Provincial, Third Century A.D.

With four handles; surface decomposed to light iridescence.

Height, 3 1/4 inches.

45 125—BOTTLE

Roman, Third Century A.D.

In greenish glass; decorated with pinched bands; brilliant iridescence.

Height, 3 1/4 inches.

20 126—BOWL

Roman Provincial, Fourth Century A.D.

In green glass; decorated with green threads in relief, and ribbon loops.

Height, 3 1/4 inches.

25 127—CLEAR BOWL

Roman Provincial, Fourth Century A.D.

Decorated with rings of thread in slight relief; body indented.

Height, 3 1/4 inches.

130 128—BOWL

Roman Provincial, Third Century A.D.

With surface decomposed to a bright green; molded diaper pattern.

Height, 3 1/4 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

129—LIGHT BROWNISH VASE

Roman Provincial (Rhine), Fourth Century A.D.

With ribbon handles and band in blue.

Height, $3\frac{1}{4}$ inches.

130—BROWN GLASS BOWL

Roman Provincial, Third Century A.D.

With indented body; light iridescence.

Height, $3\frac{3}{4}$ inches.

131—BOWL

Roman Provincial, Third Century A.D.

Molded with diaper pattern, the surface decomposed to brilliant green.

Height, 3 inches.

132—DRINKING CUP

Roman Provincial, Third Century A.D.

Of greenish glass; surface decomposed to bright iridescence.

Height, $3\frac{1}{4}$ inches.

133—BROWN GLASS INDENTED BOWL

Roman Provincial, Third Century A.D.

With light iridescence.

Height, $3\frac{1}{2}$ inches.

134—DRINKING CUP

Roman, Third Century A.D.

In greenish glass, with light iridescence.

Height, $3\frac{1}{2}$ inches.

135—CLEAR GLASS BOWL

Roman Provincial (Normandy), Fourth Century A.D.

Decorated with ribbon loops and rings and zigzag threads in relief.

Height, $3\frac{1}{2}$ inches.

136—GREEN GLASS CYLINDRICAL BOWL

Roman, Fourth Century A.D.

With rim.

Diameter, $3\frac{1}{2}$ inches.

137—BOTTLE

Roman, First Century A.D.

In onyx ware; dark brown with white flourishes inset.

Height, 3 inches.

138—CLEAR BOTTLE

Roman Provincial, Fourth Century A.D.

With surface decomposed to light iridescence.

Height, $3\frac{3}{4}$ inches.

139—BOTTLE

Syrian, Fourth Century A.D.

In blue with light molded designs.

Height, $3\frac{3}{4}$ inches.

First Afternoon

- 20 140—CUP *Roman Provincial, Third Century A.D.*
With inverted cup base and three handles; surface decomposed to bright iridescence.

Height, 3 inches.

- 15 141—BOTTLE *Roman Provincial (Rhine), Fourth Century A.D.*
Of greenish glass; decorated with threads and zigzag in relief.

Height, 3¾ inches.

- 25 142—BOWL *Gaul, Fourth Century A.D.*
In light glass; decorated with ribbon loops and zigzag threads; iridescent.

Height, 3¼ inches.

- 20 143—DRINKING GLASS *Roman, Third Century A.D.*
With iridescent surface.

Height, 3¼ inches.

- 15 144—DRINKING GLASS *Roman, Fourth Century A.D.*
With iridescent surface.

Height, 3 inches.

- Each 145—PAIR OF GREEN GLASS TOILET DISHES *Roman Provincial, Fourth Century A.D.*

Inverted bell shape.

Height, 3½ inches; diameter, 5 inches.

- 20 146—SMALL VASE *Roman Provincial, Fourth Century A.D.*
Of clear glass, with a greenish surface molded in diamond diaper pattern.

Height, 3¼ inches.

- 85 147—CLEAR GLASS VASE *Syrian, Fourth Century A.D.*
With the body formed of two molded heads; iridescent.

Height, 3¾ inches.

- 35 148—TOILET JUG *Roman, Third Century A.D.*
In greenish glass, with dark surface.

Height, 3½ inches.

- 75 149—BROWN JUG *Syrian, Fourth Century A.D.*
With molded decoration.

Height, 3½ inches.

- 90 150—OINOCHOE *Roman, First Century A.D.*
In brown glass, with the surface decomposed to a fine green and variegated iridescence.

Height, 3¾ inches.

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151—IRIDESCENT PERFUME FLASK

Roman Provincial, Fourth Century A.D.

Of light glass.

Height, 3½ inches.

152—SMALL PERFUME FLASK

Roman Provincial, Fourth Century A.D.

Of light glass; iridescent.

Height, 3 inches.

153—DARK ~~GLASS~~ ^{Blue} FLASK WITH SHORT, NARROW NECK

Alexandrian, Second Century A.D.

Height, 3 inches.

154—TOILET BOTTLE

Roman Provincial, Third Century A.D.

With brilliant iridescence.

Height, 3 inches

155—A MOLDED HEAD

Nearly solid

Probably Late Gaulish

156—EGYPTIAN AMPULLA

Egyptian, Twenty-second to Thirtieth Dynasty

Black ground, with decorations of yellow bands and white zigzag markings.

Height, 2½ inches.

157—SMALL BOTTLE

Roman Provincial, Fourth Century, A.D.

Brown glass.

Height, 2½ inches.

158—SMALL BOTTLE

Palestine, Third Century A.D.

Decorated with molded heads. Surface decomposed to a fine blue.

Height, 3¼ inches.

159—DEEP RED BOTTLE

Syrian, Third Century A.D.

With black enamel surface; hexagonal body, each side having a head molded in relief.

Height, 3 inches.

160—CLEAR GLASS JUG

Syrian, Fourth Century A.D.

With formal molded decoration.

Height, 4¼ inches.

161—CLEAR GLASS JUG

Roman, Third Century A.D.

With bright iridescence.

Height, 4¾ inches.

First Afternoon

20 162—JUG WITH CONTRACTED LIP *Roman Provincial, Third Century A.D.*
In clear glass, with blue handle; iridescent.

Height, 4½ inches.

10 163—LIGHT JUG *Roman Provincial, Fourth Century A.D.*
With surface faintly iridescent.

Height, 4½ inches.

5 164—JUG WITH RIBBED SURFACE *Roman Provincial, Third Century A.D.*
Decomposed to brilliant iridescence.

Height, 4½ inches.

15 165—TOILET FLASK *Roman, Third Century A.D.*
In clear glass, with iridescent surface.

Height, 4 inches.

20 166—SMALL GLASS DISH *Roman Provincial, Fourth Century A.D.*
Iridescent.

Diameter, 4½ inches.

45 167—LIGHT GLASS JAR *Roman Provincial, Fourth Century A.D.*
With the surface decomposed to light green.

Height, 4¾ inches.

15 168—DRINKING GLASS *Roman Provincial, Third Century A.D.*
Of greenish hue; iridescent.

Height, 4 inches.

15 169—FLASK WITH TUBE SPOUT *Roman, Fourth Century A.D.*
Iridescent.

Height, 4½ inches.

20 170—DRINKING GLASS *Roman, Second Century A.D.*
With the surface decomposed to an iridescent white.

Height, 4¼ inches.

17½ 171—DRINKING GLASS *Roman, Third Century A.D.*
With bright green surface.

Height, 4 inches.

15 172—SMALL GLASS BASIN *Roman Provincial, Third Century A.D.*
With surface decomposed to brilliant green.

Diameter, 4¼ inches.

250 100 173—CLEAR GLASS BOWL *Roman Provincial, Third Century A.D.*
Decorated with spiral threads, the surface decomposed to brilliant iridescence.

Height and diameter, each 4¼ inches.

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25

174—GREEN GLASS VASE

Roman, Second Century A.D.

With body ribbed; slightly iridescent.

Height, 4 $\frac{3}{4}$ inches.

80

175—BLUE BOTTLE

Palestine, Fourth Century A.D.

With hexagonal body, the sides bearing molded vases, etc.

Height, 4 inches.

30

176—DRINKING GLASS

Roman, First Century A.D.

With surface decomposed to light green; iridescent.

Height, 4 inches.

15

177—SMALL PLATE AND BOWL

Roman Provincial, First Century A.D.

In ancient glass. (Damaged.)

50

178—TERRA-COTTA LAMP

Gaul, Second or Third Century A.D.

With green glaze.

35

180—ROMAN SMALL BOTTLE

Roman, First Century A.D.

With light blue ground, and white irregular bands. Fine iridescence.

Height, 3 inches.

15

181—SMALL TWO-HANDLED BOTTLE

Roman, Third Century A.D.

Of iridescent brown glass.

Height, 3 inches.

20

182—SMALL GREENISH GLASS JUG

Roman Provincial, Third Century A.D.

With ribbed body; iridescent.

Height, 3 inches.

140

183—SMALL BOTTLE WITH HEXAGONAL BODY

Palestine, about Third Century A.D.

The sides decorated with molded vases; iridescent.

Height, 3 inches.

184—SMALL IRIDESCENT BOTTLE

Probably Gaulish, Fourth Century A.D.

In a glass basket carried by a fantastic horse.

Height, $4\frac{1}{2}$ inches.

(Illustrated)

185—EGYPTIAN OUSCHOE

Egyptian, Ptolemaic Period

Black ground, decorated with green and yellow zigzag markings.

Height, $3\frac{1}{4}$ inches.

186—SMALL BROWN FLASK

Roman Provincial, Fourth Century A.D.

Decorated with indented square diaper.

Height, $3\frac{3}{4}$ inches.



184

187—LIGHT GLASS FLASK

Roman Provincial, Third Century A.D.

Decorated with irregular diaper pattern.

Height, $3\frac{1}{4}$ inches.

188—SMALL VASE

Roman Provincial, Fourth Century A.D.

In brown glass; iridescent.

Height, $3\frac{3}{4}$ inches.

189—IRIDESCENT TOILET JUG

Roman, Second Century A.D.

With trefoil spout.

Height, $3\frac{3}{4}$ inches.

190—BOWL

Roman, Third Century A.D.

Decorated with pinched ribs, the surface decomposed to a brilliant iridescence.

Height, $4\frac{1}{2}$ inches.

191—BROWN BOWL

Roman, Third Century A.D.

With brilliant iridescence.

Height, 3 inches.

192—JAR IN GREEN GLASS

Gaul, Third or Fourth Century A.D.

Decorated with pointed buttons; rich iridescence.

Height, $4\frac{1}{2}$ inches.



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Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

- 100
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- 193—AMPULLA *Alexandrian, First Century A.D.*
In blue glass with ribbed body. *Height, 4¼ inches.*
- 194—BOTTLE *Roman Provincial, Third Century A.D.*
In pink glass with body ribbed; slightly iridescent. *Height, 4½ inches.*
- 195—AMPULLA *Alexandrian, First Century A.D.*
In blue glass; surface decomposed to a light tone; iridescent. *Height, 4½ inches.*
- 196—AMPULLA *Roman, Second Century A.D.*
In blue glass, with dark iridescence. *Height, 4¼ inches.*
- 197—ONYX BOTTLE *Roman, First Century A.D.*
In blue, with light drag flourishes. *Height, 4 inches.*
- 198—AMPULLA *Roman, First Century A.D.*
In blue glass, with body ribbed. Dark iridescence. *Height, 4¼ inches.*
- 199—BOTTLE *Roman Provincial, Third Century A.D.*
With brown ground and ribbed body, the surface decomposed to bright green. *Height, 4 inches.*
- 200—BOTTLE *Roman Provincial, Third Century A.D.*
With brown ground, the surface decomposed to a brilliant light iridescence. *Height, 4 inches.*
- 201—SMALL PERFUME FLASK *Roman, Second Century A.D.*
With brilliant blue surface. *Height, 4 inches.*
- 202—VASE WITH SPHERICAL BODY *Roman Provincial, Third Century A.D.*
Decorated with molded geometrical designs. *Height, 4 inches.*
- 203—BOTTLE *Roman Provincial (Danube), Fourth Century A.D.*
With body decorated with pinched points. Dark iridescence. *Height, 4 inches.*



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204—A GLASS PIG

Alexandrian, First Century B.C.

Probably a satirical representation of the Egyptian god Set.

Length, 6 inches; height, 3¾ inches.

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205—SLENDER BROWN GLASS PERFUME BOTTLE

Roman Provincial, Third Century A.D.

Decorated with inset white bands.

Height, 5 inches.

15
206—TWO-HANDLED TOILET BOTTLE

Roman Provincial, Fourth Century A.D.

Iridescent.

Height, 5½ inches.

60
15
207—AMPULLA

Egyptian, Ptolemaic Period

Blue ground, decorated with white threads and skeleton feather pattern.

Height, 5¾ inches.

15
208—SYRIAN LEKYTHOS

Fourth Century A.D.

In greenish glass, decomposed to bright blue, decorated with threads in relief.

Height, 5½ inches.

105
209—AMPULLA

Egyptian, Ptolemaic Period

In blue glass, decorated with spiral white threads on neck and base, and white drag thread pattern on body.

Height, 5½ inches.

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15 210—BALSAM FLASK *Roman Provincial, Fourth Century A.D.*

In clear glass; iridescent.

Height, 5 inches.

25 211—PERFUME TUBE *Roman, Third Century A.D.*

With surface decomposed to green.

Height, 5½ inches.

30 212—DRINKING GLASS *Roman Provincial, Fifth Century A.D.*

In light green, with moulded grooves.

Height, 5½ inches.

55 213—JUG IN BROWNISH GLASS *Roman, Second Century A.D.*

With surface slightly dragged; iridescent.

Height, 5½ inches.

12½ 214—JUG *Roman Provincial, Fourth Century A.D.*

Of greenish glass, with iridescent surface.

Height, 5½ inches.

60 215—AMPULLA *Egyptian, Ptolemaic Period*

In dark ground; neck with spiral yellow threads in relief; body in white feather pattern.

Height, 5¼ inches.

150 216—AMPULLA *Egyptian, Ptolemaic Period*

In dark blue, with green handles; neck decorated with thick yellow threads, and body with white and yellow drag pattern.

Height, 5¾ inches.

25 217—AMPULLA *Egyptian, Ptolemaic Period*

The neck decorated with white spiral thread, and the body with feather pattern and dragged lines.

Height, 5 inches.

15 218—AMPULLA *Egyptian, Ptolemaic Period*

Dark ground, with neck decorated with yellow bands, and the body with irregular feather pattern in white.

Height, 5½ inches.

55 219—AMPULLA *Egyptian, Ptolemaic Period*

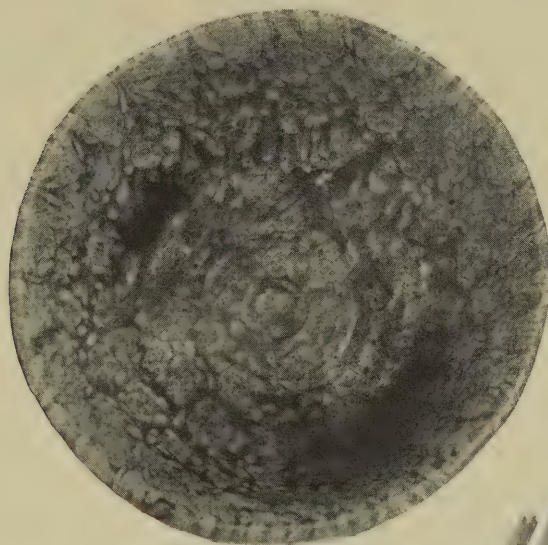
With dark ground; neck decorated with yellow spiral threads, and the body with yellow dragged lines.

Height, 5½ inches.

50 220—WINE CUP *Roman Provincial, Third Century A.D.*

In greenish glass.

Height, 5 inches; diameter, 7 inches.



- 221—MILLEFIORI BOWL
With red preponderating tone.

Roman, First Century A.D.

Diameter, $5\frac{1}{2}$ inches.

- 222—VASE

Roman, First Century A.D.

In greenish glass, the bowl ribbed; surface decomposed to brilliant iridescence.

Height, 5 inches; diameter, 4 inches.

- 223—BOTTLE

Roman Provincial (Rhine), Fourth Century A.D.

In light green glass; body indented, and neck decorated with threads in relief.

Height, 5 inches.

- 224—CLEAR GLASS FLASK WITH LONG NECK *Roman, Third Century A.D.*

Iridescent.

Height, $6\frac{1}{2}$ inches.

- 225—TWO-HANDLED PERFUME FLASK

Roman Provincial, Third Century A.D.

Slightly iridescent.

Height, 5 inches.

- 226—AMPULLA

Roman Provincial (Normandy), Third Century A.D.

With grooved body; neck decorated with threads; brilliant iridescence.

Height, $6\frac{1}{2}$ inches.

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Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

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227—CLEAR GLASS FLASK Roman, Third Century A.D.

With pear-shaped body; slightly iridescent.

Height, $8\frac{1}{4}$ inches.

228—OVAL DISH

Roman Provincial, Fifth Century A.D.

In clear glass; iridescent.

$9\frac{1}{2}$ by $6\frac{3}{4}$ inches.

40
229—CLEAR GLASS BOTTLE

Roman, Second Century A.D.

Iridescent. — Evans

Height, $7\frac{1}{4}$ inches.

35
230—VASE

Roman Provincial, Fourth Century A.D.

Of clear glass; iridescent.

Height, $8\frac{3}{4}$ inches.

200
231—FUNERAL JAR

Roman, First Century A.D.

In greenish glass; iridescent.

Height, 11 inches; diameter, 9 inches.

10
232—BALSAM FLASK

Roman Provincial, Third Century A.D.

In greenish glass, with blue handles; ribbed.

Height, $6\frac{1}{4}$ inches.

15
233—SYRIAN LEKYTHOS

Fourth Century A.D.

In light green glass; iridescent.

Height, $6\frac{1}{2}$ inches.

234—SYRIAN LEKYTHOS

Fourth Century A.D.

In light green glass; iridescent.

Height, 6 inches.

(Illustrated)

17 1/2
235—SYRIAN LEKYTHOS

Fourth Century A.D.

With triple arch handle, decorated with threads in relief. Bright iridescence.

Height, $6\frac{1}{4}$ inches.

(Illustrated)

45
236—BLUE GLASS BALSAM JUG

Alexandrian, First Century A.D.

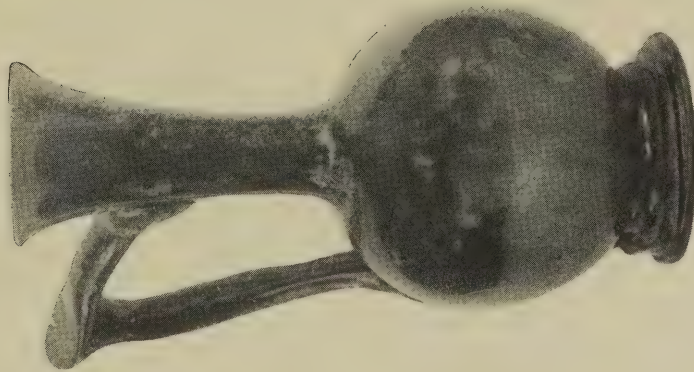
With surface slightly iridescent.

Height, $6\frac{3}{4}$ inches.

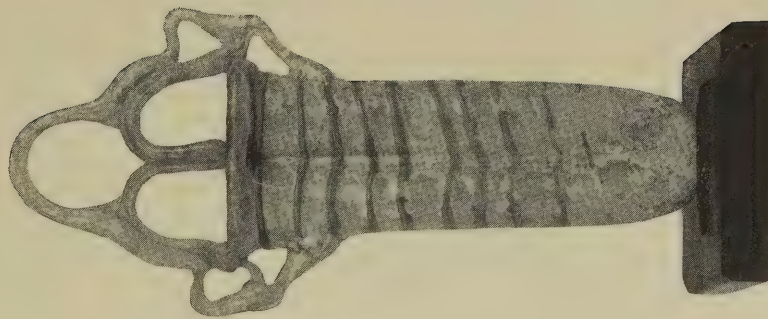
(Illustrated)



234



236



235

No. 236—ALEXANDRIAN BLUE GLASS BALSAM JUG (*First Century A.D.*)

Nos. 234-235—SYRIAN LEKYTHI OF THE FOURTH CENTURY A.D.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

237—THREE-HANDLED VASE *Roman Provincial, Fourth Century A.D.*

In light glass, with body grooved; iridescent.

Height, $7\frac{3}{4}$ inches.

238—AMPULLA

Egyptian, Ptolemaic Period

In dark blue, the neck decorated with wide spiral threads in slight relief, and the body with dragged sunken lines. Handles greenish.

Height, 7 inches.

239—FUNERAL JAR

Roman, First Century A.D.

In greenish glass; iridescent.

Height and diameter, each $7\frac{1}{2}$ inches.

240—ROMAN BOTTLE

Roman Provincial, Third Century A.D.

With long neck; iridescent.

Height, 8 inches.

241—LIGHT FLASK WITH LONG NECK

Roman Provincial, Fourth Century A.D.

Iridescent.

Height, 7 inches.

242—BOTTLE

Roman Provincial (Rhine), Fourth Century A.D.

In greenish glass, with ribbon decoration in blue.

Height, $7\frac{1}{4}$ inches.

243—JUG

Roman Provincial, Second Century A.D.

In clear glass, with iridescent surface.

Height, 7 inches.

244—DARK BLUE BALSAM FLASK

Alexandrian, First Century A.D.

The body formed of the molded head of a girl.

Height, $7\frac{1}{2}$ inches.

(Illustrated)

245—AMPULLA

Roman Provincial, Fourth Century A.D.

In light glass, the neck decorated with threads in relief; bright green handles.

Height, $9\frac{1}{2}$ inches.

(Illustrated)

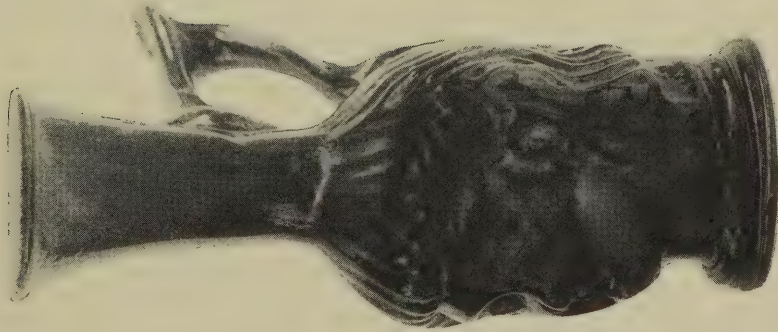
246—JUG

Roman Provincial, Third Century A.D.

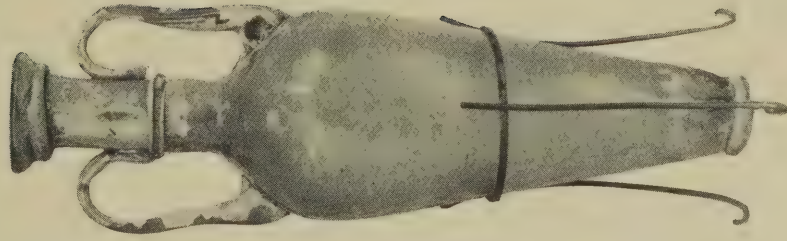
In light glass, ribbed diagonally; iridescent.

Height, $9\frac{1}{2}$ inches.

(Illustrated)



244



245



246

ALEXANDRIAN AND ROMAN PROVINCIAL GLASS OF THE FIRST, THIRD AND FOURTH CENTURIES A.D.

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15 247—VASE *Roman Provincial, Fourth Century A.D.*

In clear glass; iridescent.

Height, 6½ inches.

50 248—VIAL *Alexandrian, First Century B.C.*

In thick blue glass, with body squared and tapered. Iridescent.

Height, 6¾ inches.

15 249—ALABASTRON *Roman, Second Century A.D.*

In clear glass, with iridescent surface.

Height, 6¾ inches.

25 250—IRIDESCENT VASE *Gaul, Third Century A.D.*

The neck decorated with threads in relief.

Height, 6½ inches.

12 251—SYRIAN LEKYTHOS *Fourth Century A.D.*

In light green glass, with large handle; decorated with threads in relief.

Height, 6¾ inches.

105 252—LIGHT JUG *Roman Provincial, Fifth Century A.D.*

With body squared and decorated with molded designs in relief.

Height, 6 inches.

45 253—JUG *Roman Provincial, Third Century A.D.*

In greenish glass; surface decomposed to brilliant iridescence.

Height, 6 inches.

254—CLEAR GLASS BOWL *Roman, Second Century A.D.*

With iridescence.

Diameter, 6¼ inches.

255—BOTTLE *Roman Provincial, Fourth Century A.D.*

With surface decomposed to light iridescence.

Height, 6¾ inches.

EVENING SALE

MONDAY, MARCH 5, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Numbers 256 to 555, inclusive

COLLECTION

OF

ANCIENT AND MODERN FOREIGN AND UNITED STATES

GOLD COINS

CATALOGUED BY HENRY CHAPMAN, NUMISMATIST
PHILADELPHIA, PA.

Every Coin is guaranteed genuine and I hold myself responsible indefinitely,
HENRY CHAPMAN. Address: Nos. 333 & 335 South 16th Street, Philadelphia.

(Coins are sold so much each piece)

ANCIENT GREEK

- 256—TARENTUM (Taranto). B.C. 340-281. TIN. Head of Nymph r. \Re TAPAN (then back to the obverse for the TIN completing the word TAPANTIN. Kantharos. Obol; Weight 11 grains. Size 5. Very fine. Extremely rare.

PERSIA

- 257—ARTAXERXES II. B.C. 405-359. King kneeling to right with bow and arrow. \Re Punch mark. Stater, weight 128 grains. Extremely fine, sharply struck and even. Rare.
- 258—ARTAXERXES III. B.C. 359-338. King kneeling to right, the hair large, bow and arrow in hands. \Re Punch mark. Stater, weight 128 grains. Very fine. Evenly struck. Rare.

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EGYPT

- 259—PTOLEMY I (Soter). B.C. 323-285. Very fine portrait head r; wearing fillet around head and tiger skin on the neck. R BASIAEQΣ ITOAEMAIOT Eagle with raised wings standing on a thunderbolt; A in field. 1/10 of a stater. Very fine, but has faint scratches behind the head and microscopic dents on obverse; planchet not even below bust, four minute nicks on edge where it has been in a mounting.

BYZANTINE AMULET, ABOUT TENTH CENTURY

- 260—Adoration of the Virgin. The Virgin surrounded by the Twelve Apostles, above Christ enthroned and attended by four Angels. Fine work, some blue enamel yet remains on the field; four small holes in outer edge where it has been mounted at the time. Repoussé, the figures engraved in outline and drapery. Size 27, thin. A remarkable and very rare object in very fine preservation.

HOLY ROMAN EMPIRE

- 261—CHARLES V, Emperor 1519-1556. The Great, King of Spain. KAROLVS . D : G . ROM . IMP : Z . HISPA . REX. Half length in armor, crowned and with great sword and orb. R DA . MIHI . VIRTUTE : CONTRA . HOSTES : TVOS : (Give me strength against thine enemies). Arms on eagle. One and half ducat. Very fine.
- 262—MAXIMILIAN EMANUEL, 1679-1726. M. E. V. B. & P. S. D. C. P. R. S. R. I. A. & E. L. L. (Maximilianus Emanuel Utriusque Bavaria & Palatinatus Superioris Dux Comes Palatinus Rheni Sacri Romani Imperii Archidapifer & Elector Langravius Leuchtenbergensis). Bust with periwig r. R CLYPEVS OMNIB IN TE SPERANTIB (Thou art a shield to those believing in Thee). 1717. Virgin and Child, with sceptre and arms. Double ducat 1717. Extremely fine.
- 263—MATTHIAS II, 1612-1619. Silesia. Breslau. MATHIAS . D . G . ROM . IM . S . A . G . H . B . REX . SIL . (Matthias by the Grace of God Roman Emperor, Semper Augustus Hungary, Bohemia, Silesia, King). Fine bust, crowned, and with great ruff, in armor to the right. R LEGITIME CER-TANTIBVS (For those struggling justly; i.e.—meaning this coin was struck for those who fight for the right). 1617. MONET VRATIS (Money of Wratislau-Breslau). In center FH, crowned, palm branches below. *Square double* ducat 1617. Very fine. Very rare.

EMPIRES

GERMANY

All to No. 271 have DEUTSCHES REICH, Imperial Eagle, date and denomination on reverse.

- 264—ANHALT. Frederick. FRIEDRICH HERZOG VON ANHALT. Head right. Twenty marks 1896. Uncirculated.
- 265—ANHALT. As last. Twenty marks 1901. Brilliant proof.
- 266—BADEN. Frederick II. FRIEDRICH II, GROSSHERZOG VON BADEN. Head l. Ten marks 1909. Brilliant proof.
- 267—SAXONY. George. GEORG KOENIG VON SACHSEN. Head right. Twenty marks 1903. Brilliant proof.
- 268—SAXONY. Ten marks 1903. As last. Brilliant proof.
- 269—SAXONY. Fred. Augustus. FRIEDRICH AUGUST KONIG V. SACHSEN. Head r. Ten marks 1905. Brilliant proof.
- 270—SAXE-COBURG-GOTHA. Carl Edward. CARL EDVARD . HERZOG . V . SACHSEN . COBURG . V . GOTHA. Head r. Twenty marks 1905. Brilliant proof. Rare.
- 271—SAXE-COBURG-GOTHA. As last. Ten marks 1905. Brilliant proof. Rare.

RUSSIA

- 272—PETER I, THE GREAT, 1689-1725. Bust in armor, laureated to right. R St. Andrew and Cross. Three roubles 1720. Uncirculated, brilliant. From the Royal Museum at Petrograd about 1907. A wonderful specimen of this interesting Czar.
- 273—ELIZABETH I, 1741-1761. Bust crowned to r. R Eagle and arms. Rouble 1756. Very fine.
- 274—CATHERINE II, 1762-1796. Splendid portrait bust of this great Empress, and wicked woman, to right. R Five arms form cross. Imperial 1768. Uncirculated. Brilliant and seldom seen so beautiful. From the Imperial Museum as first lot.
- 275—NICHOLAS I, 1825-1855. Double headed eagle with arms. R Ins in wreath. Five roubles 1830. Extremely fine.
- 276—NICHOLAS I. Large double headed eagle occupying all of the obverse. R Ins. Five doubles 1839. Extremely fine.
- 277—ALEXANDER II, 1855-1881. For Finland. FINLAND SUOMI. Eagle. 10 markkaa 1879. Very fine.
- 278—ALEXANDER III, 1881-1896. Head r. R Eagle. 10 roubles 1894. Extremely fine.

KINGDOMS

BULGARIA

- 279—FERDINAND I. Head l. R Arms crowned. 20 LEBA 1894. Fine. Scarce.

DENMARK

- 280—CHRISTIAN V, 1670-1699. CHRISTIANUS REGNORUM DAN . ET . NORV . HERES . NAT . 30 . NOV . 1699. Large crown above. R SPES . FELICITATIS . NOVI . SECVLI (Hope of happiness in the new age) in wreath. Double ducat 1699. Very fine. Very rare.

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- 281—FREDERICK IV, 1699-1730. FRID . III . D . G . DAN . NOR . VA . G . REX.
Bust in armor to right, by *A. Meibus. f.* R QUI . DEDIT PROTEGET 1700
(He who gives protects). Crown, sword, sceptre on altar, radiant Jehovah in Hebrew above. Coronation medal 1700 (about \$6 gold value).
Very fine. Minute dent in obverse field. Rare.
- 282—CHRISTIAN VII, 1766-1808. CHRISTIANUS VII . D . G . REX DAN . NOR .
V . G. Draped bust r. R GLORIA EX AMORE PATRIÆ 1783 (Glory from
love of Country) XII . M. Crown in center. Twelve marks 1783 (ducat).
Extremely fine. Scarce.

EGYPT

- 283—FATHIMEE CALIPHS OF EGYPT. El Mustansir 427-487 A.H.—1035-1094.
Inscription on both sides but outer line partly off so date cannot be deciphered. Dinar. Fine.
- 284—MAHMUD II, 1808-1839. Thin but diameter of a quarter eagle. Abd-el-Medschia 1839-1861. Four about gold \$½ size. Uncirculated. 5 pcs.

ENGLAND

EDWARD III, 1327-1377

- 285—Noble of the 4th issue, 1360-1369, after the Treaty of Bretigny, with title of Aquitaine, omitting France. EDWARD : DEI : GRA : REX : ANGL :
DNS : HYB . . . Z AQIT. King with sword and shield standing in a ship having two ropes at the bow, and three at the stern, also flag. R IHC :
AVTEM : TRANCENS : PER : MEDIV : ILLORVM : IBAT : (But Jesus passing through the midst of them went His way, *Luke IV:30*). Within a tressure of eight arches is a floriated cross with lis terminating each limb; in center c for Calais mint; lion crowned in each angle. Uncirculated. Sharp even impression and a magnificent example of this beautiful coin.

HENRY V, 1413-1422

- 286—Noble; one rope to bow, two to the stern, otherwise same type as last. Annulet at wrist of sword arm. Uncirculated. Well and evenly struck.
- 287—Noble, two ropes to bow, three to stern, star at wrist arm and on the reverse trefoil over one of the lions, otherwise as above. Uncirculated. Evenly struck.

HENRY VI, 1422-1461

- 288—Noble. Type as above. Extremely fine, well and evenly struck.

EDWARD IV, 1461-1483

- 289—Rose Noble or ryal. EDWARD DI . GRA . REX . ANGL Z FRANC DNS I . B. King in a ship, one rope to bow, three to stern, where there is also a flag with E for Edward; on side of the ship, a rose. R Inscription as previous Nobles but in the center a rose superimposed on a sun—the King's badge which he is said to have adopted in consequence of the appearance of three suns in the heavens immediately before his first battle, that of

Mortimers Cross 1460, in which he was successful. Extremely fine, well struck and even.

- 290—Angel. EDWARD : DI : GRA : REX ANGL Z FRANC (last three words nearly all off). Archangel St. Michael piercing the dragon. R DER CRVSE : TVA SALVA NO(S) XPC . RED(EM)TOR (By Thy cross, save us, O Christ, Our Redeemer). The mast of the ship sustains shield of arms and cross at sides of which are E and a rose. Left hand side of the obverse inscription is only half on, otherwise sharp. Uncirculated.

RICHARD III, 1483-1485

- 291—Angel. Same type as last. Splendid even impression on both sides. Extremely fine and very rare.

HENRY VII, 1485-1509

- 292—Angel. Type as above. M.M. Lis. Annulet on side of ship. Very fine.
293—Angel. Type as last. M.M. Cross-crosslet. Very fine.

HENRY VIII, 1509-1546

- 294—Sovereign of the Second Coinage, 1526. M.M. Rose obverse, lis, reverse, a dart. HENRICUS : DEI : GRACIA : REX * ANGLIE : ET : FRANC : DNS : HIB : The king in robes of state seated on a throne, sceptre in right hand and globus in left; portcullis at his feet. R IHESVS : AVTEM : TRANSIENS : PER : MEDIUM : ILLORVM : IBIT (But Jesus, passing through the midst of them, went His way; *Luke IV:30*). Shield of arms on double rose-white and red, symbolical of the union of the houses of York and Lancaster in the persons of Henry VII and his Queen, Elizabeth of York. Very fine, inscription even and all on. A very desirable example of this highly interesting and very rare coin.
295—Crown struck during the reign of Catharine Parr, 1543. Survived her husband. HENRIC : VIII : RUTILANS : ROSA : SINE : SPINA : (A dazzling rose without a thorn). M.M., rose. Crowned rose with crowned H and K at sides. R DEI : G : R : AGLIE : Z : FRAN : DNS : Arms of England crowned. Very fine, well struck. Small solder spot on reverse.
296—Half Sovereign, 4th and 5th coinage 1544-5, with title of King of Ireland. M.M. E . HENRIC R . DEI . GRA AGL . . . HIB . REX. King enthroned, rose at his feet. R Griffin and lion support arms. Very weakly struck, the inscription on left half of the obverse gone and likewise much of that on the reverse.

ELIZABETH, 1558-1602

- 297—Royal, 1st Coinage, 1560-1572. ELIZAB : D : G : ANG . FR : ET . HIB . REGINA. Three-quarter length of the Queen crowned, great ruff, sceptre and globus, in a ship to left, flag with E at bow and with a high quarter-deck; rose on side. R IHS . AVT . TRANSIENS . PER . MEDIUM . ILLORVM . IBAT (But Jesus, passing through the midst of them, went His way; *Luke IV:30*). Floriated cross, with rampant lion crowned in each angle;

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- rose on sun in the center, all within tressure with trefoil in each angle. A brilliant perfect example, evenly struck, of this extremely rare coin.
- 298—Fine Sovereign, 2nd issue, 1584-1601. M.M. Scallop shell. ELIZABETH . D . G . ANG . FRA - ET HIB REGINA. The Queen enthroned, portcullis at her feet. R A . DNO . FACTV . EST . ISTVD . ET . EST . MIRAB IN OCVLIS . NRS . (This is the Lord's doing and it is marvelous in our eyes. *Psalms CXVIII:23*). Arms on double rose as explained in No. 294. Very fine. Well and evenly struck.
- 299—Half Sovereign. M.M. Cross crosslet. ELIZABETH . D : G : ANG . FRA . ET . HI . REGINA. Bust of the Queen crowned facing left. R SCVTVM : FIDEI : PROTEGET : EAM (The shield of faith shall protect her). Crowned arms, E R at sides. Uncirculated. Perfectly struck.
- 300—Half Sovereign. M.M. Tun. ELIZAB . D . G . ANG . FRA . ET HIB . REGINA. Large bust of the Queen to left, crowned, the hair in great mass falling loose down the back. R Similar to last, same words. Extremely fine. Sharp, even impression.
- 301—Crown or quarter sovereign. Same as last. Uncirculated. Sharp, even impression. Rare.
- 302—Half Crown or eighth of a sovereign. As last. Very fine. Top of the head not fully struck up. Very rare.
- 303—Angel, 1558-1578. M.M. Cross. ELIZABETH : D : G . ANG . FR ET HI . REGINA. Archangel St. Michael piercing the dragon with a spear. R A : DNO . FACTVM : EST : ISTVD . ET . EST : MIRABI (This is the Lord's doing and it is marvelous. *Psalms, CXVIII:23*). Arms on ship, cross on the mast, E and rose at sides. Extremely fine.
- 304—Half Angel. As last. Planchet over head of St. Michael not quite circular. Extremely fine. Very rare.
- 305—Quarter Angel. As last. M.M. Crescent. Fine. Very rare.
- 306—Quarter Angel. As last. M.M. Crescent. ELIZABETH (D : G : ANG : FRANCIE . these letters or words are confused on the coin). R (ET) HIBERNIE . REGINA . FIDEI Fine but not sharp. Very rare.
- 307—Half Sovereign (1567-1570) of the milled coinage which was introduced into England from France by Eloye Mestrell in 1561. M.M. Star. ELIZABETH . D . G . ANG . FRA . ET . HIB . REGINA. Bust crowned, of the Queen in very ornate dress, to left. R SCVTVM . FIDEI . PROTEGET . EAM (The shield of faith shall protect her). Crowned arms divide E R (Elizabeth Regina). Edge and border milled. Extremely fine, evenly and sharply struck, slightly bent. Very rare.

JAMES I, 1603-1625

- 308—Rose Royal. Third issue, 1605-1619. M.M. rose, 1605-6. IACOBUS . D : G : MAG : BRIT . FRAN . ET . HIBER : REX. The King in royal robes enthroned, portcullis at his feet. R A . DNO . FACTVM . EST .

ISTVD . ET . EST . MIRAB . IN . OCVLIS . NRIS (This is the Lord's doing and it is marvelous in our eyes; Psalm, CXVIII:23). Arms on double rose as on No. 294. Extremely fine. Evenly struck and a splendid specimen of this large coin.

- 309—Rose Royal or Thirty Shilling piece. Fourth issue, 1619-1625. M.M. Spur rowel. IACOBVS D : G : MA BRI : FR : ET HIB REX. The King enthroned, wearing the robes of the Order of the Garter, sceptre in right hand, modus in left, his feet resting on a portcullis; the high square back of the throne is checkered with roses and lis. R A DNO : etc., as on next preceding. Squared shield on cross fleury within two beaded circles; between which, and in each angle of the cross is a lion between a lis and a rose. Above shield XXX-30 shillings—the first and only time this denomination has been made in England. Uncirculated. Sharp, even magnificent example of this, one of the most beautiful of modern coins. Very rare.

CHARLES I, 1625-1648

TOWER MINT

- 310—Unite or twenty-shillings. 2nd issue. M.M. Negro head on both sides. 1626-1627. CAROLVS : D . G : MAG . BRIT : FRA . ET HI . REX. Bust l., crowned, in armor with mantle fastened at the shoulder, large ruff, behind it XX-20 shillings. R FLORENT . CONCORDIA . REGNA (United Kingdoms flourish). Square-topped shield crowned. Uncirculated. The milling on left edge weak for quarter of an inch, still a beautiful example—the portrait especially excellent.

BRIOT'S COINAGE, 1632-1638

Nicholas Briot was a native of Lorraine, first engaged at the Tower Mint in 1628, chief engraver 1633, also master and chief engraver at the Scottish mint. His neat and finely struck coins were made by machinery and not struck by the hammer. I take the liberty of placing the Scotch Unit here as it and the ten shillings are wonderful examples of this beautiful coinage.

- 311—Ten Shillings. M.M. B and flower. CAROLVS . D : G . MAG . BRITAN . FRAN . ET . HIB . REX. Bust of the King, crowned, hair long, large falling lace collar; scarf and armor; behind X-10 shillings. R CVLTORES . SVI . DEVS . PROTEGIT (God protects His worshippers). Square topped shield; C R crowned at sides. Extremely fine. Rare.
- 312—Unite, for Scotland. M.M. B (Briot) and thistle head. CAROLVS . D : G : MAG : BRITAN . FRAN . ET . HIB . REX. Half length in rich armor, crowned and with sceptre and mundus r. R HIS . PRESVM . VT . PROSIM (I am set over them, that I may be profitable to them). Arms of Scotland, England and France quartered, and Ireland, crowned. C. R crowned at sides. Uncirculated. Brilliant, perfectly struck and a most desirable example of this very beautiful coin. Rare.

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OXFORD MINT, 1642-1646

- 313—Three pounds, 1643. M.M. Prince of Wales plumes on obv. only. CAROLVS . D . G . MAGN : BRIT : FRAN : ET : HIB : REX : Half length crowned and in rich armor, sword uplifted in right hand, olive branch in left; plumes in field. R EXVRGAT : DEVS : DISSIPENTVR : INIMICI : (Let God arise (and) let his enemies be scattered. Psalm LXVIII:1). Then continues the following in center RELIG : PROT : LEG : ANG LIBER : PAR 1643. The declaration the king made before the battle of Wellington, September 19, 1642, that if successful he would protect the Protestant religion laws of England and liberties of Parliament. Above three plumes and III-3 pounds. This denomination was only coined at this mint and that for years 1642, 1643, 1644. Extremely fine. Sharp, evenly struck not doubled in any part, which is remarkable. Rare and one of the most historically interesting of modern coins.
- 314—Unite or 20 Shillings 1643. Similar to last, with same inscription and device. M.M. Plume. Uncirculated. Sharp, even impression, an unusually beautiful specimen.

REPUBLIC

COMMONWEALTH, 1649-1660

- 315—Twenty shillings 1651. M.M. Sun. THE COMMONWEALTH OF ENGLAND. Shield bearing the arms of St. George between palm and laurel branches. R. GOD WITH VS 1651. Cojoined shields, one bearing the cross of St. George, the other the Irish harp; above XX = 20 shillings. Extremely fine, evenly struck and a splendid example.

OLIVER CROMWELL, LORD PROTECTOR, 1656-1658

- 316—Broad or Sovereign, 1656. OLIVAR . D . G . R . P . ANG . SCO . ET . HIB X PRO. Undraped, unlaureated bust to left. R PAX . QVAERITVR BELLO . 1656 (Peace is sought by War). Edge, milled. Brilliant proof. Sharp even impression; a wonderful specimen of this most interesting and very rare coin—the issuance of which marked an epoch in Numismatic Art and the Coinage of World; they were struck by Cromwell with the consent of the Council, the dies being made by the celebrated engraver, Thomas Simon, and minted by Peter Blondeau, using his new invention of the mill and screw—a benefit to the inhabitants the world over to the present time, as it prevented the clipping off of the metal, a crime much in vogue.

CHARLES II, 1660-1685

- 317—Pattern Broad or Sovereign, 1662, by the great artist, Thomas Simon. CAR . II . D . G . M . BR . FR . ET . HI . REX. Exquisite bust of the King, laureated, in armor, draped, the hair long and falling down over the shoulders, facing left, s (Simon's initial below). R FLORENT . CONCORDIA . REGNA . 1662. (United Kingdoms flourish.) Arms crowned. Extremely fine. Rare.

- 318—Two Guineas, 1664. Milled coinage, the dies by Jan Roettier of Antwerp; the striking by Peter Blondeau, with the mill and screw. CAROLVS . II . DEI . GRATIA. Laureated, undraped bust of the King r.; elephant below, the symbol of the African Company who had the privilege of having coins struck at the mint from metal imported by them. The gold came from Guinea (Africa), hence the name applied to these coins, and in use to 1813; still employed in England by art dealers to please the wealthy and gouge them an extra shilling profit for the pleasure. R MAG . BR . FRA . ET . HIB . REX 1664. The shields of England, Scotland, France and Ireland cruciform, sceptres in angles, four interlaced c's in center. Extremely fine.
- 319—Guinea, 1683. As last but without the Elephant. The milling not quite even but a brilliant example.

JAMES II, 1685-1688

- 320—Five Guineas, 1688. IACOBVS . II . DEI . GRATIA. Laureated, undraped bust l. R as last. Edge, DECUS ET TVTAMEN ANNO REGNI QVARTO (An ornament and a safe guard; *Virgil, Aen.*, V 262—fourth year of the Reign). Extremely fine, a few minute nicks.

WILLIAM AND MARY, 1689-1694

- 321—Five Guineas, 1692. GVIELMVS . ET . MARIA . DEI . GRATIA. Laureated, undraped cojoined busts to r. R MAG . BR . FR . ET . HIB . REX . ET . REGINA . 1692. Elaborate floriated arms, crowned. Edge, as last. Semi-proof, brilliant and remarkable condition and as such rare.
- 322—Guinea, 1689. As last. Very fine.
- 323—Guinea, 1691, *with Elephant and Castle* below—explained under No. 318. Uncirculated. Mint lustre. Rare.
- 324—Half Guinea, 1692. As above but *without* Elephant. Very fine. Milling off on lower edge.

WILLIAM III, 1694-1702, AFTER DECEASE OF MARY

- 325—Five Guineas, 1699. GVLIELMVS III DEI GRA. Rather a small bust, laureated and undraped r. Reverse and edge as above. Extremely fine, brilliant.
- 326—Five Guineas, 1701. As last but the head larger and in higher relief. Uncirculated. Sharp impression. A minute flake in the planchet on the jaw bone, hardly perceptible.

ANNE, 1701-1714

- 327—Coronation. Official Medal which was distributed by the Treasurer of the Household at this event. Anne adopted the policy of William III in resisting the power of France and is therefore typified by Pallas wielding the bolts of Jove. In addressing the Council on the day of William III's death she declared she would carry out every preparation he had made.

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ANNA . D : G : MAG : BR : FR : ET . HIB . REGINA. Draped bust l. R̄ VICEM GERIT . ILLA . TONANTIS. (She is the Vice Regent of the Thunderer.) Exergue INAVGV RAT XXIII AP. MDCCII (Crowned 23 April 1702). Anne as Pallas thunders against a double headed and four armed monster holding clubs and stones and whose lower limbs terminate in snakes. Extremely fine. Slight nick on edge. Size 22.

328—Accession March 8, 1702. Obverse similar to last but bust crowned. R̄ ENTIRELY ENGLISH, on an altar ATAVIS RIGIBVS (From Royal Ancestors, compare *Horace Car. l.i.i.*) heart entwined in oak and olive branches crown above. In addressing the two Houses of Parliament on 11th March, 1702, the Queen declared "*As I know my own heart to be entirely English I can very sincerely assure you there is not anything you can expect or desire from me which I shall not be ready to do for the happiness and prosperity of England.*" Extremely fine. Size 22.

329—Five Guineas, 1705, before the Union with Scotland, 1701-1707. ANNA . DEI . GRATIA. Bust l. R̄ and edge as before. Fine but numerous minute nicks. Scarce.

GEORGE I, 1714-1727

330—Five Guineas, 1717. GEORGIUS . D. G. M. BR. PR. ET. HIB. REX. F. D. (Fidei Defensor—Defender of the Faith.) This title occurs for the first time on the coinage of George I, though it had been used on the Great Seal since Henry VIII. Also the accession of the House of Brunswick caused a change in the royal arms and legend. Undraped bust r., laureated. R̄ BRVN ET . L . DVX S. R. I. A : TH ET . EL 1717. (Brunsvicensis et Lunenburgensis Dux, Sacri Romani Imperii Archi-Thesaurarius et Elector.) Four shields of arms divided by sceptres. Extremely fine. Scarce.

331—Two Guineas, 1720. As above. Edge milled. Fine.

332—Half Guinea, 1726. As last. Fine.

GEORGE II, 1727-1760

333—Two Guineas, 1739. GEORGIUS . II . DEI GRATIA. Old bust of the King, laureated. R̄ M. B. F. ET . H . EX . F. D. B. ET . L. D. S. R. I. A. T. ET. E (Magnus Britannia, France and Hibernia Rex Fidei Defensor Brunsvicensis et Lunenburgensis, Dux. Sacri Romani Imperii Archi Thesaurarius et Elector). Very fine.

334—Two Guineas, 1740. As last. Very good.

GEORGE III, 1760-1820

335—Spade Guinea, 1791. Laureated bust r. R̄ Spade-shaped shield. Extremely fine. Very light scratch below bust.

GEORGE IV, 1820-1830

- 336—Two Sovereigns, 1823, by *Merlen* and *Pistrucci*. GEORGIUS IIII D : G :
BRITANNIAR : REX F : D : Head l. R St. George and the dragon. Ex-
tremely fine.

VICTORIA, 1837-1902

- 337—Pattern Five Pounds, 1839. VICTORIA D : G : BRITANNIARUM REGINA F : D :
Head l. by *Wyon*. R DIRIGIT DEUS GRESSUS MEOS (Direct my steps, O
God) Exergue MDCCCXXXIX. W.WYON R.A. The Queen as Una, directing
with her sceptre the British lion left. *Plain edge*. Brilliant proof, four
faint scratches on obverse, hardly noticeable. Very rare.
- 338—Sovereign and half Sovereign, 1839. Head l. R Arms. *Plain edge*.
Brilliant proofs. Two pieces.
- 339—Half Sovereign, 1839. As last. Proof, slightly hairmarked.

GEORGE V, 1910-

- 340—Five Pounds, 1911. Head l. R St. George and the dragon. Proof.

ANGLO-GALLIC

EDWARD III, 1327-1377

- 341—Guiennois. M.M. R. (Rochelle). ED. D. GRA REX ANGLIE DO AQUITAIE. King
in armor walking r, sword and shield in hands, under a Gothic portico, at
his feet two leopards couchant, guardant. R GLIA : IN : EXCELSI : DEO :
ET : IN : TERRA : PAX : HOIBUS + (Glory be to God in the highest, and in
Earth peace towards men). Tressure of arches encloses floriated cross ;
in alternate angles lis and leopard. Extremely fine, sharp and even im-
pression. Very rare.

HENRY VI, 1422-1461. RESTORED 1470-1471

- 342—Salute; named after the design of this coin. HENRICUS : DEI : GRA :
FRANCORV : Z : ANGLIE : REX. M.M. lion rampant. Angel saluting the
Virgin, type of the Annunciation; between them AVE (Hail) below shields
of France and England. R XPC * VINCIT * XPC * REGNAT * XPC * IMPERAT
(Christ conquers, Christ reigns, Christ commands). Cross Calvary with-
in arched tressure; at sides leopard and lis, below H. Uncirculated.

FRANCE

PHILIP IV, 1285-1314

- 343—Masse d'Or. PHILLIPPVS : DEI : GRA : FRANCIORVM : REX. King en-
throned facing, crowned, sceptre in right hand, trefoil in left. R XPC .
VINCIT . XPT . REGNAT XPC . IMPERAT (Christ conquers, Christ reigns,
Christ commands). Extremely fine, well and evenly struck. Rare. Hoff-
man 4.

PHILIP VI OF VALOIS, 1328-1350

- 344—Lion d'Or. PH : DEI : GRA. FRANC : REX. King seated under a Gothic
canopy, lion couchant at his feet. R Inscription as on last coin; elaborate

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floriated cross within four tressures, crown in each angle. Extremely fine, sharp beautiful specimen. Rare.

345—Chaise d'Or. PHILIPPVS : DEI : GRA : FRANCORVM : REX : King enthroned, facing, with sceptre in right hand and shield under his left. R As last. Uncirculated. Sharp, beautiful example.

346—Franc-a-Pied. PHS . REX . FRANCOR. King crowned standing under a Gothic canopy, holds long spear. R xpc etc., as before. Extremely fine.

JOHN II, 1350-1364

347—Royal d'Or. King, crowned stands under Gothic canopy. IOHES : DEI : GRA : FRANCORV. REX. R Similar to last, more ornate. Uncirculated. Sharp, beautiful example.

CHARLES V, 1364-1380

348—Franc-a-pied. KAROLVS IMPERAT FRANCORV. REX. King standing under a Gothic throne; the field on either side filled with fleur-de-lis. R Similar to last. Ex. fine.

CHARLES VI, 1380-1422

349—Eau d'Or. KAROLVS : DEI : GRACIA : FRANCORVM : REX : Shield of France crowned. R Similar to last. Extremely fine.

LOUIS XII, 1498-1575

350—Ecu au porcupine. LVDOVICVS . OC . FRANCOR : REX BRITORV . CVS * Crowned arms, crowned darts at sides; Porcupine below. R DEVS etc. Cross and crowned darts. Ex. fine. Hoffman 9.

HENRY II, 1519-1559

HUSBAND OF CATHERINE DE MEDICI 1533

351—Ecu, 1561. A remarkable error, as the King died in 1559! HENRICVS II . D.G. FRANC . REX. Bust in armor. R DVM . TOTVM . COMPLEAT . ORBEM Cross formed of H's crowned, lis and crescents in angles; E in center. Good. Light dents and scratches. Rare.

CHARLES IX, 1560-1574

352—Ecu, 1564. CAROLVS VIII D.G. FRANC . REX . MDLXIII * Arms crowned. R CHRISTVS etc. Floriated cross. M.M.A. Very fine.

LOUIS XIII, 1610-1643

353—Louis d'Or, 1640. LVD . XIII . D.G. FR. ET. NAV. REX 1640. Laureated bust r. R CHRS. REGN. VINC. IMP. CHRS. (Christ reigns, conquers, dominates.) Addorsed L's crowned from cross. A-Paris, M.M. Uncirculated, brilliant, beautiful example.

LOUIS XIV, 1643-1715

- 354—Rheims, 1654. Beautiful medal. LUD. XIII. D.G. FR. ET. NAV. REX. CHRISTIANISSIMUS. Youthful bust of the King r.; in rich robe and crowned. R SACRAT. A C. SALVT. REMIS. MAII. XXXI. 1654. View of the City, Holy Dove descending with vase; at bottom RHEMIS. Extremely fine. Size $15\frac{1}{2}$.
- 355—Louis d'Or, 1690. LVD. XIII D.G. FR. ET. NAV. REX. Head r. R BENEDICTUS QUE VEENIT IN NOMINE DOMINE (Blessed is he who cometh in the name of the Lord). Uncirculated.
- 356—Louis d'Or, 1715 over 1713. LVD. XIII. D.G. FR. ET. NAV. REX 1715 A-Paris. Old head laureated r. R CHRS, etc., addorsed L's crowned, lis in angles. Sun in the center. Uncirculated, brilliant.

LOUIS XV, 1715-1774

- 357—Louis d'Or, 1747. LUD. XV. D.G. FR. ET. NA. RE. BD. Long bust l, lily below. R CHRS. REGN. VINC. IMPER. 1747. Arms of France and Navarre crowned, M.M. a cow. Uncirculated. Shows the planchet file marks across head.

LOUIS XVI, 1774-1798

- 358—Louis d'Or, 1786. LUD. XVI. D.G. FR. ET NAV. REX. Head left. R Similar to last. M.M. AA. Very fine.
- 359—Louis d'Or, 1787. As last. M.M. A. Uncirculated, brilliant.
- 360—Double Louis d'Or, 1788. As last. M.M. K. Extremely fine.

NAPOLEON I

- 361—Medal. Bust $\frac{3}{4}$ r.; of the early style similar to those on the medals of the Egyptian campaign. R E. JULLIEN 12 RUE PASQUIER PARIS. Artistic. Extremely fine. Size 12, thick.
- 362—Medal. Marriage with Marie Louise of Austria. Busts accolated of the two. R Napoleon leading her to the altar. Uncirculated. Size $9\frac{1}{2}$.
- 363—Twenty francs. AN 12-1803. BONAPARTE PREMIER CONSUL. Head l., on *Tiplier*. R REPUBLIQUE FRANCAISE AN 12. 20 francs. M.M. A. Extremely fine. Scarce.
- 364—Twenty Francs, 1807. NAPOLEON EMPEREUR. Head to left. R REPUBLIQUE FRANCAISE 1807 20 FRANCS. M.M. A. Uncirculated. A superior specimen of this celebrated "Straddle Coin." On obverse he styles himself Emperor but on the reverse it is the Republic of France!

NAPOLEON III, 1852-1870

- 365—Twenty-francs, 1860. NAPOLEON III EMPEREUR. Head r. R EMPIRE FRANCAISE 20 FRANCS 1860. Uncirculated.
- 366—Five francs, 1864. Laureated head. Vg. Shank off edge.

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HOLLAND

- 367—Ducatoon, 1681. Struck in gold (about \$25). HANC TVEMVR HAC NITIMVR (This we defend, by this we strive). Liberty standing with liberty staff and cap, her left arm resting on a book on an altar. R MO : NO : ARGENT : COMIT : HOLL. 1681. Arms crowned. Extremely fine, brilliant. Sharp and beautiful. Excessively rare, as it is stated that only three examples are known.

LOUIS NAPOLEON, 1806-1810

- 368—Ducat, 1809. LODIEW NAP. KON VAN HOLL. Head l. R EENDRAGT MAAKT MAGT. Knight standing r. 1809. Extremely fine.

PROVINCES

- 369—DORDRECHT. Ducatoon, 1687. Struck in gold (about \$25 weight). MO : NO : ARG : CONFØ : BELG : PRO : HOL. Knight in full armor, with drawn sword on horse, galloping to r. Arms below. R CONCORDIA RES PARVÆ CRESCUNT : (By concord small things increase). Arms of Holland supported by two lions. Extremely fine, brilliant and very rare.
- 370—DORDRECHT. Ducatoon, 1687. Struck in gold (about \$25 weight). MO : ARG : PRO . CONFØE : BELG : C : HOL. M.M. full blown flower, and shield. Half length in armor, sword and holds out arms of Holland. R CONCORDIA as last. Shield of Holland crowned. Extremely fine, brilliant and very rare.
- 371—GELDERLAND. Philip II, 1556-1598, husband of Mary of England and King of Spain. PHS . D . G . HISP . REX . DVX . GEL. Arms crowned. R DOMINUS MIOHI. ADIVLOR (God is my help). Bust of Philip r. Ducat. Good. Weak impression.
- 372—HOLLAND. Stiver, 1724. Struck in gold. (Size of U. S. gold dollar.) Arms crowned. 1 s. R HOLLANDIA 1724. Extremely fine.
- 373—HOLLAND. Stiver, 1738. Struck in gold. Slightly larger than a gold dollar. Seven arrows—the Provinces. 1 s. R HOLLANDIA 1738. Uncirculated.
- 374—HOLLAND. As last but 2 stivers, so double the size. Uncirculated.
- 375—OVERYSSEL. Philip II. Similar to lot 371 of Gelderland. Ducat. Good.
- 376—UTRECHT. Stiver, struck in gold, 1738. Seven arrows. 1 s. R TRAIECTUM 1738. Proof.
- 377—WEST FRESIA. Fourteen gulden, 1761 (about \$7). BELG . WESTF . MO . AUR : PRO : CONFØD. Knight on horse galloping r. R CONCORDIA etc. Arms. 14 GL. Very fine.
- 378—ZEALAND. 30 gulden, 1684 (about \$15 gold). LUCTOR ET EMERGO. (I shine and come forth). Knight standing with drawn sword defends shield. R MO . NO . AUR . ORDIN . ZEELANDIE 1684. Seven shields of arms bound together, 30 g. Extremely fine and very rare.

- 379—ZWOLL. Ferdinand and Isabella? DUCATVS . R . P . ZWOL . VAL . . .
FERDI. Busts vis a vis s between. R SUB UMBRA ALARUM TUARUM (Pro-
tect me under the shadow of thy wings). LUCTOR ET EMERGO (I shine and
come forth). DOMINUS MIDHI ADIVTOR (God is my help). Arms. Ducat.
Fair. Verkade pl 220.2.

ITALY

HUMBERT I, 1878-1900

- 380—Twenty lire, 1882. UMBERTO I RE D'ITALIA 1882. Head l. R L 20.
Arms in wreath. Uncirculated.

INDIA

- 381—KUSHAN KING. HUVISHKA, A.D. 150-180. Bust of king to left in rich
garment, diademed and nimbati, holds ear of corn and spear. R MOPO.
Sun god to left, radiate. Stater. Uncirculated. British Museum.
Catalogue No. 44, plate XXVIII. 1.
- 382—KUSHAN KING. VASU DEVA. A.D. 180-220. King in rich dress, hel-
meted and nimbati standing left at an altar. R Siva standing, facing, at
side of a bull. Stater. Uncirculated. British Museum Catalogue 5.
- 383—KIDARA, SHAHS OF NORTH WEST INDIA. 5th and 6th centuries A.D. King
standing. R Ardochso enthroned. Stater. Extremely fine.
- 384—MOGUL EMPEROR. Shah Jehan. Mohur with inscription on both sides
in a central enclosure. Year 20—1056-1684 A.D. Beautiful uncircu-
lated condition.
- 385—MADRAS. Calcutta mint. George III. ENGLISH EAST INDIA COMPANY.
Arms. R Persian inscription translated—“*Ashrafi of the Honorable
English Company.*” Mohur about 1818. Uncirculated. Small flake out
on reverse.
- 386—EAST INDIA COMPANY. Surah Mint, 1825-1835. Mohur with native
inscription on either side. Uncirculated.
- 387—E. I. CO. WILLIAM III, KING 1835. Head r. R EAST INDIA COMPANY TWO
MOHURS. Prowling lion and palm. Milled edge. Brilliant proof. Very
rare.
- 388—E. I. CO. VICTORIA QUEEN 1841. Head l. R as last. Mohur. Extremely
fine.
- 389—E. I. CO. VICTORIA QUEEN. Bust crowned and in rich dress to left. R
Ornate border encloses FIVE RUPEES INDIA 1870. Brilliant proof. Milled
edge.
- 390—E. I. CO. As last but pearls around edge of crown instead of plain as
previous lot; larger too. 5 Rupees 1870. Brilliant proof. Rare.
- 391—E. I. CO. VICTORIA EMPRESS. Bust in rich attire and crowned. R Ornate
border encloses ONE MOHUR INDIA 1879. Extremely fine.
- 392—NEPAUL. Queen Samrajya Laksmi Devi. Characters on both sides.
Thin but diameter of a quarter eagle. Uncirculated.

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JAPAN

- 393—Oblong coins of low grade gold, sizes 12x8, 11x6, 9x5, 7x4. Very fine. 4 pieces.
- 394—Gold dollar or Yen of Mutsuhiti, Emperor 1867-1912. Royal crest and banners. Uncirculated.

POLAND

SIGISMUND III, 1587-1632

- 395—Ducat, 1612. SIGIS . 3 . D . G . REX . POL . M . D . L . R . P. Bust in armor, great ruff, crowned to r. R MONE . AVREA . CIVI . GEDANENSIS (Dantzic) 1612. Arms of Dantzic. Very fine, but slightly double struck on the profile.
- 396—Five ducats, 1614. SIGISMUNDVS . III . D : G : REX . POLONIE . MAG . DVX . LIT : RVS : PRVSSIE. Splendid bust in rich armor. Order of the Golden Fleece, great ruff, crowned facing r. R EX . AVRO . SOLIDO . CIVITAS . GEDANENSIS . FIERI . F. Elaborate arms of Dantzic, date repeated below. A superb and very rare coin in brilliant condition, perfectly struck.

WLADISLAUS IV, 1632-1648, Czar of Russia 1610-1612

- 397—Ducat, 1639. VLAD . III . D : G : REX . POL : M : D . L . RVS : PR. Large bust, crowned r. R MON : AUREA CIVITATIS GEDAN EN 1639. Arms of Dantzic. Extremely fine. Rare.

JOHN CASIMER V, 1648-1668

- 398—Ducat, 1649. IOAN CAS . D . G . R . POL . & SUEC M . D . L . R . P. Bust crowned r. R as last. Extremely fine.
- 399—Six Ducats, 1653. IOAN . CASIM . D . G . REX POL . & SUEC . M . D . L . R . PRUSS. Very fine bust in high relief, laureated, the hair in heavy mass falling down over the neck and armor, also wearing the Chain of the Order of the Golden Fleece. R PAX AETERNA AD GEDAN : A . MDCLX III . MAH CONDITA. View of the City of Dantzic over which a crowned eagle bearing an olive wreath, is descending from Heaven. A superb piece in perfect condition and extremely rare.

MICHAEL KARYBUT, 1669-1673

- 400—Ducat, 1673. MICHAEL D G REX POL . MDLRP. Crowned bust r. R Arms of Dantzic as before. Very fine. Very rare.

PORTUGAL

JOHN V, 1706-1750

- 401—Dobra, 1726. IOANNES . V . D . G . PORT . ET . ALG . REX . 1726. Head laureated r. R Arms. Very fine. Scarce. (About \$18 gold value.)

PETER IV, 1826-1828

- 402—Half Dobra, 1826. PETRUS . IV . D . G . PORTUGALLIE . ET . ALGARB .
REX. 1826. Laureated hear r. R Arms within olive and oak branches.
Uncirculated.

MARIA II, 1829-1853

- 403—Half Dobra, 1835. MARIA . II . D . G . PORTUG . ET . ALGARB . REGINA .
1835. Bust l. R as last. Extremely fine, a few microscopic nicks.
Scarce.

PRUSSIA

FREDERICK WILLIAM III, 1797-1840

- 404—Frederic d'Or, 1798. FRIED . WILHELM III KOENIG VON PREUSSEN. Bust
l. R Eagle. 1798 A—Berlin mint. Uncirculated.
405—Double Frederic d'Or, 1811. As last. The eagle on trophy of arms.
Uncirculated.

SAXONY, SACHSEN—EISENACH

SOPHIA, Wife of Christian I, 1586-1591

- 406—Ducat, 1616. WOLDEM DER FREVDAN SEIN KINDERLEBT (Happy the man
who experiences joy in his children). R HILF DV HEILGE DREYFALTIGKEIT
1616 (Help Holy Trinity), in center IHS, Eye of Providence. Eagle.
Extremely fine.

SCOTLAND

JAMES I, 1406-1436-7

- 407—Demie or Lion. IACOBVS . DE . I . GRACIA . RE . SC : Scotch lion ram-
pant on a square shield. R SALVVM FAC POPLVM . TVVM . DNE (O Lord
save Thy people. *Psalm XXVIII:10*). St. Andrew's cross, etc. Fine.
Rare.

JAMES III, 1460-1488

- 408—Unicorn. IACOBVS DEI GRA REX SCOTORVM. Unicorn reclining supports
arms of Scotland. R DEVS . DISSIPENT NIMICI EI (Let God arise, and let
his enemies be scattered). Part of obverse inscription double struck,
though readable. Fine. Very rare.
409—Rider. IACOBVS : DEI : GRA : REX SCOTOR. The King with drawn sword
riding r. R SALVVM FAC PVPVLV LVM TVVM DNE (O Lord, save thy peo-
ple. *Psalm XXVIII:10*). Crowned arms on cross. Extremely fine.
Rare.

JAMES V, 1513-1542

- 410—Bonnet Piece, 1540. First Scotch coin to bear a date! IACOBVS . 5 .
DEI . GRA . R . SCOTOR . 1540x. Bust of the King wearing a flat
hat or bonnet, facing right, amulet behind head. R HONOR . REGIS .
IYDICIVM . DILIGIT (The King's power loveth judgment). Arms crowned
on a cross fleury. Extremely fine. Very rare.

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JAMES VI, 1567-1625. PROCLAIMED KING OF ENGLAND AS
JAS. I, 1602-3

- 411—Six Pounds or Sword and Sceptre piece, 1602. IACOBVS . 6 . D . G . R .
SCOTORVM. Arms crowned. R SALVIS . POPVLI . SVPREMA . LEX .
(The safety of the people is the supreme law). Sword and sceptre
crossed, crown above; thistle heads at sides. Extremely fine. Well
struck.
- 412—Sovereign. M.M. Thistle. IACOBVS . D . G . MAG . BRIT . FRAN . & .
HIB . REX. Half length crowned and in armor r, with sword and Mund.
R FACIAM . EOS . IN . GENTEM . VNAM (I will make them one nation.
Ezekiel XXXVII:22). Very good, weakly struck but readable. This is
the first time the term King of Great Britain is used on a coin.

CHARLES I, 1625-1649

- 413—Unit by *Briot*. M.M. Thistle head and B . CAROLVS . D : G : MAG . BRITAN
. FRAN . ET . HIB . REX. Half length crowned and in rich armor, sceptre
and orb to r. R HIS . PRÆSUM . VT . PROSIM. (I am set over them, that I
may be profitable to them). Elaborate shield crowned, CR at either side.
A very fine specimen of this beautiful coin.

JAMES VIII, PRETENDER

- 414—Pattern Guinea, 1716. Restrike, as all are. IACOBVS VIII . DEI . GRATIA.
Laureated bust in armor, draped r. R SCO AN . FRA ET . HIB REX 1716.
Cross formed of the arms of the four countries, sceptres divide; thistle in
center. Uncirculated, brilliant. Extremely rare.

SWEDEN

GUSTAVUS II, ADOLPHUS, 1611-1632

THE HERO OF PROTESTANTISM IN THE THIRTY YEARS WAR

Struck by the Municipality of Nuremberg, Germany.

No ducats struck in Sweden during his reign.

- 415—Ducat, 1632. GUSTAVVS ADOLP . D . G & S . V . G . GOTH : VAND : REX :
M . P . F . D . E . E . C . I . D^o. (Maximus Princeps Finlandiæ Dux
Esthoniæ et Careliæ Ingermanniæ Domine). Laureated bust, in armor
and cloak r., the portrait remarkably fine and expressive. R DVCATVS
NOVVS . REGIS . SWECIÆ 1632 . H. Arms crowned. Very fine.

OSCAR II, 1872-

- 416—Five kronor, 1894. OSCAR II SVERIGES OCH NORGES KONUNG. 1894. Head
by *Lea Ahlborn*. R KRONOR 5, in wreath. Uncirculated.

SPAIN

FERDINAND V AND ISABELLA I, 1474, 1504-1516

Patrons of Columbus, and whose support enabled Christopher Columbus to
discover America in 1492.

417—Four ducats. FERNANDUS : ET : HELISABET : D : G : REX : ET : REGINA. Crowned busts vis a vis, A behind that of the Queen. R SVB : VMBRA : ALARVM : TVARVM : PROTESE : NO . (Protect me under the shadow of thy wings). Eagle over crowned arms. Very fine. Well and evenly struck and one of the most interesting as well as historical of modern coins! Very rare of this fine work and size.

418—Ducat of Ferdinand alone. FERDINANVS . D : G : REX. Crowned bust r., shield with lion on it behind head. R CAST ELIE : ARA : COMES : B (Castile, Aragon, Count of Barcelona). Arms crowned. Very fine. Short light scratch in field before the face. Very rare.

PHILIP V, 1700-1746

419—Eight of a doubloon or \$2, 1736. PHILIP . V . D . G . HISPAN ET IND . REX. R INITIUM SAPIENTIE TIMOR DOM (The fear of the Lord is the beginning of wisdom). Arms crowned. Very fine.

JOSEPH NAPOLEON, 1808-1813

420—Eighty reales, 1813 (\$4). IOSEPH . NAP . D . G . HISP ET IND . R . 1813. Head filleted l. R IN . UTROQ . FELIX . AUSPICE . DEO (Successful in both by the favor of God). Arms. 80R. Extremely fine. Rare.

BARCELONA

Necessity Coin, struck during the War with France, 1808-1814

421—Twenty pesetas, 1812. Arms within a wreath of the deputation from Catalonia. R EN . BARCELONA 1813 20 PESETAS. Very fine. Rare.

FERDINAND VII, 1808-1833

422—Three hundred and twenty reales (about \$16), 1822. FERN . 7° . POR LA G . DE DIOS V LA CONST . 1822. Head r. R REY DE LAS ESPANAS. Arms crowned within the chain of the Golden Fleece. 320 RS. at sides. Very fine. Rare.

ISABELLA II, 1833-1868

423—Hundred reales, 1861 (\$5). ISABEL 2A. POR LA G . DE DIOS Y LA COST . 1861. Laureated and draped bust l. R REINA DE LAS ESPANAS 100RS. Arms crowned. Uncirculated.

TURKEY

424—Five hundred Piastres (about \$25). Shield, arms of various kinds, etc., around floriated border with eight stars. R Inscription and same border. Very fine. Size 32. Has had a loop removed from edge. Very rare.

WESTPHALIA

JEROME NAPOLEON, 1806-1813

Youngest brother of Napoleon I, who created the kingdom for him in 1806. Dismembered in 1813

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- 425—Ten thalers, 1813. HIERONYMUS NAPOLEON. Laureated head l. R
KOENIG VON WESTPHALEN FR. PR (Prince of France) X THALER 1813. B.
Extremely fine, remarkably so for this coin.

ANCIENT PRINCELY HOUSES

BRABANT

PHILIP THE GOOD, 1427-1467

- 426—Ecu d'Or. PHS . DVX BURG . ELAB . LIMB . ZI. Half length of St. Peter holding up the keys of Heaven and Hell; shield before him. R
NOBISCUM - PAX - XPI - MANETT - SEMPER (May the peace of Christ remain with you for ever). Floriated Cross. Very fine. Thomsen 3591.

BURGUNDY

ROBERT II, 1272

- 427—Gold florin. ROBERTVS DVX. Lily as on the Florentine coins. R s .
IOHANNES . B. St. John standing. Extremely fine.

FLANDERS

LOUIS II LE MALE, 1346-1384

- 428—Pavilion d'Or. LVDOVIC DEI G . COMES DNS . FLAN DRI. The Count, crowned, in armor and cloak with sword, stands under a Gothic portico, below FLANDERS. R BENEDICTVS QUE VENIT : IN : HOMINE DOMINI (Blessed is he who cometh in the name of the Lord). Uncirculated. Sharp, even impression. A beautiful coin.
- 429—Cavalier d'Or. LVDOVIC : DEI . GRA . COMES Z DNS FLANDRIE. The Count in full armor, sword drawn, galloping left, his horse richly caparisoned. R XPC : VINCIT : XPC : REGNAT : XPC : IMPERAT (Christ conquers, Christ reigns, Christ commands). Floriated cross. Uncirculated. Splendid, even sharp impression.
- 430—Mouton. AGN : DEI : QVI : TOL : PCCA : MVDI : MISERERE . NOB. (O Lamb of God; that takest away the sins of the world; have mercy upon us. *John I*, 29). Paschal lamb l., in field. LVD . C . F. R XPC VINCIT . XPC : REGNAT . XPC : IMPERAT (Christ conquers, Christ reigns, Christ commands). Floriated cross, eagles in the angles. Uncirculated. Sharp even impression.
- 431—GHENT. Francois d'Alencon, 1554-1584? Noble in the style of the British coins of the period. MO : AVREA . RESTAVR . METROPOI GAND . FLAND. Duke, crowned, in armor, sword drawn, shield in left hand, standing in a ship. R NISI . DNS . CVSTOD . CIVITAT . FRVSTRA . VIGILATVR '82. Floriated cross, crowned lions in the angles. Uncirculated. Splendid example.

BRUNSWICK

CARL II, 1815-1831

- 432—Ten thaler, 1828. CARL SOUV. HERZOG V. BRAUNSCH. U. LUENEB.
Bust in costume l. R ZEHN THALER. Arms on crowned mantle. Very
fine. Exceedingly rare, but few struck, it is said, and those intended for
presents, which opportunity he failed to embrace, and their very existence
was unknown until his palace in the City of Brunswick was plundered and
burned, Sept. 7, 1830, when a few were found.

SWITZERLAND

- 433—HELVETIAN REPUBLIC. Sixteen francs, 1800. HELVETISCHE REPUBLIK.
Ancient warrior standing, holds flag. B (Berne). R 16 FRANKEN 1800
in wreath. Proof.
- 434—Twenty francs, 1873. Pattern by L. Wiener. Helvetia seated to l.,
Alps before her, oak stump behind; above 22 stars, below HELVETIA.
Proof. Very rare.
- 435—CANTON OF UNTERWALDEN. Ducat, 1787. BEAT. NICOL. DE FLUE
PAR. HELV. St. Nicholas Von Flue in a hermit's garb kneeling to right
in attitude of prayer; he was born in Saxlen March 20, 1417; died
1487. Through his exertions, in 1481, Freiburg and Solothurn joined
the Confederation. He was canonized by Pope Clement IX in 1669.
It has been said of him that he lived for twenty years with no other food
than the bread of the Eucharist. R NATUS A° 1417 OBIT A° 1487.
XXI MARTY., between palms DUCAT. REI. PUB. SUB. ILV. SUPER 1787.
Proof. Very rare.

CUBA, CENTRAL AND SOUTH AMERICA

CUBA

- 436—Twenty Pesos, 1915 (\$20). PATRIA Y LIBERTAD 1915. 33. 436. G.
900M. Head of General Marti r. R REPUBLICA DE CUBA VEINTE PESOS.
Arms. Brilliant proof.
- 437—Twenty Pesos, 1915. As last. Extremely fine, slightly abraded.
- 438—Twenty Pesos, 1915. As last. Extremely fine, obverse nicked.
- 439—Four Pesos, 1915. As above. Brilliant proof.
- 440—Peso, 1915. As above. Brilliant proof.
- 441—Peso, 1915. As last, same condition.
- 442—Peso, 1915. As above. Uncirculated.
- 443—Ten Pesos, 1916. Same design. Uncirculated, slightly chafed.
- 444—Ten Pesos, 1916. Same condition as last.
- 445—Five Pesos, 1916. Same condition.
- 446—Five Pesos, 1916. Same condition.
- 447—Four Pesos, 1916. Brilliant proof.

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- 448—Four Pesos, 1916. Uncirculated. 2 pieces.
449—Two Pesos, 1916. Brilliant proof.
450—Peso, 1916. Uncirculated.
451—Pesos, 1916. Uncirculated. Very fine. 2 pieces.

NOVA REGNA. Sante Fé de Bogota

FERDINAND VII, 1808-1821

- 452—Eight sueldos, 1817 (\$16). FERDND VII . D . G . HISP . ET IND . R .
1817. Bust of his predecessor Charles IV as they did not have a picture
to copy of the new king—rather slow—eleven years after his accession.
R AUSPICE . DEO . IN . UTROQ . FELIX. M.M. N.R. Arms. Very good.

BRAZIL

JOHN V, 1706-1750

- 453—Joe, 1730 (\$17). M.M. M-*Minaes Geraes*. IDANNES . V . D . G . PORT .
ET . ALG . REX . 1730. Laureated bust r. R Arms. Extremely fine.
Scarce.

MARIA I AND PETER III, 1777-1786

- 454—Half Joe, 1783. *Rio* mint. MARIA . I . ET . PERUS . III . D . G . PORT
. ET . ALG . REGES . 1783. Busts accolated r. R Arms. Extremely
fine.

JOHN VI, 1818-1822

- 455—Half Joe, 1824. JOANNES . VI . D . G . PORT . BRASIL . ET . ALG . REX
1824. Bust, laureated and draped r. R Arms. Extremely fine.
456—Four thousand reis, 1825. *Rio* mint. PETRUS . I . D . G . CONST . IMP .
ET . PERP . BRAS . DEB . 1825. Bust in uniform l. R IN HOC SIGNO
VINCES (By this sign we conquer). 4000. Arms. Extremely fine. Very
rare.

CHILE

- 457—Eight Escudos, 1836 (\$16). *Santiago* mint. REPUBLICA DE CHILE 1836.
Arms. R IGUALDAD ANTE LA LEI . SE . I . J . 21qs (Equality before
the laws). Book—CONSTITUTION—hand laid upon it, rays above. Ex-
tremely fine. Scarce.
458—Twenty Pesos, 1908 (\$10). *Santiago* mint. REPUBLICA DE CHILE.
Bust of neat female l. by *Roty*. R VEINTE PESOS 1908. Arms. Very
fine.

COSTA RICA

- 459—Half escudo, 1847 (\$1). REPUB . DEL CENT . DE AMERICA 1847. Sun
and mountain peaks. R LIBRE CREZCA FECUNDO C . R . J . B. Tree.
Uncirculated.

- 460—Escudo, 1848. Same design. Extremely fine.
461—Escudo, 1849. Same design. Counterstamped HABILITADA POR EL GOBIERNO, lion—all letters do not show. Fine.
462—Escudo, 1851. REPUBLICA DE COSTA RICA 1851. Arms. R AMERICA CENTRAL. Indian Queen rests on pedestal. 15 DESETE DE 1821 below 1E. Extremely fine.

ECUADOR

- 463—Ten Sucres, 1899 (\$5). REPUBLICA DEL ECUADOR 1899. Head of Pres. R Arms, etc. The Birmingham issue. Uncirculated.

MEXICO

- 464—Cob Money. So clipped that only EX shows. Arms. R +. About \$2 gold value.

REPUBLIC

- 465—Escudo, 1831 (\$2). MO. REPUBLICA MEXICANA. Eagle. R LA LIBERTAD EN LA LEY (Liberty and the law.) Hand on Constitution. EX fine.
466—Escudo, 1862. *Guanaxuato mint*. Type as last. Extremely fine.

EMPIRE

Under Austrian Archduke Ferdinand Maximilian, 1864-1867 (shot at Queretaro, June 19, 1867)

- 467—Twenty Pesos, 1866. MAXIMILIANO EMPERADOR. Head r. R IMPERIO MEXICANO. 20 PESOS 1866 MO. Very fine. Two small dents on edge.

REPUBLIC

- 468—Ten Pesos, 1871. *Guanaxuato mint*. REPUBLICA MEXICANA 1871. Eagle on a cactus. R Liberty cap. Scales of Justice scroll LEY (law). Extremely fine.
469—Peso, 1894. MO. Eagle. Extremely fine.

UNITED STATES OF MEXICO

- 470—Five Pesos, 1906 (\$2½). ESTADOS UNIDOS MEXICANOS. Eagle. R CINCO PESOS 1906. Head l. Uncirculated.
471—Twenty Pesos, 1917 (\$10). ESTADOS UNIDOS MEXICANOS 1917. Eagle devouring snake, standing on a cactus. R VEINTE PESOS 15 GR. ORO PURO (Pure gold) (while the U. S. gold coins have 10% alloy). The great stone. Uncirculated.
472—Dos Pesos, 1920 (\$1). Eagle. Uncirculated.

NEW GUATEMALA

- 473—Half Escudo, 1825. REPUB. DEL. CENT. DE AMER. 1825. Sun and mountains. R LIBRE CRESCA FEC. M.M. N. G. Tree. Very fine. Shows planchet file marks badly on both sides.

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PERU

FERDINAND VI, 1746-1759

- 474—Eight Escudos, 1751 (\$16). *Lima mint.* FERND . VI . D . G . HISPAN . ET IND . REX. 1751. Bust in armor r. R INITIUM SAPIENTIÆ TIMOR DOMINI. Monogram LIMAE twice. Arms, Chain of the Golden Fleece. Very fine.

UNITED STATES COINS

FIFTY DOLLARS

- 475—1915. \$50. Panama-Pacific Commemoration issue. Struck at San Francisco, California. UNITED . STATES . OF . AMERICA . FIFTY DOLLARS. Head of Minerva l., above in the field. IN GOD WE TRUST; on part of shield over left shoulder M . C . M . X . V (1915). R PANAMA-PACIFIC . EXPOSITION . SAN FRANCISCO. Owl on a pine branch, in the field. E PLURIBUS UNUM. *Round.* Edge milled. Uncirculated.
- 476—1915. \$50. *Octagon.* Same design as above. Uncirculated.

TWENTY DOLLARS

- 477—1871. \$20. Head of liberty left, 13 stars and date. J . B . L (Longacre, the designer at U. S. Mint) on truncation of the head. R UNITED STATES OF AMERICA TWENTY D. Eagle, with sunburst above enclosing IN GOD WE TRUST. Extremely fine; very slight abrasion on the obverse.
- 478—1907. \$20. St. Gaudens design. Liberty standing with torch and olive branch, the Capitol in the background, from which emanate rays; above LIBERTY below MCMVII. Around edge forty-three stars. R UNITED . STATES . OF . AMERICA . TWENTY . DOLLARS. Eagle flying left, rays in background. Wire edge. Uncirculated.
- 479—1907. \$20. As last. Very slight abrasion in the field.
- 480—1907. \$20. As last. Very slight abrasion in the field.
- 481—1907. \$20. As last. Same beautiful condition.
- 482—1907. \$20. As last and equally fine.
- 483—1907. \$20. Same design but with rounded edge. Uncirculated.

TEN DOLLARS

- 484—1795. \$10. LIBERTY. Beautiful head of liberty with Phrygian Cap, r.; five stars before and ten behind it; below 1795. R UNITED STATES OF AMERICA. Eagle, with olive wreath in his beak standing on a palm branch. Uncirculated. Mint lustre. Sharp beautiful specimen and one of the finest known. The first U. S. Gold Coin!
- 485—1799. \$10. LIBERTY. Bust of liberty wearing Phrygian Cap to right; five stars before and eight behind it. Below 1799. R UNITED STATES OF

AMERICA. Heraldic eagle with thirteen stars around his head, motto E PLURIBUS UNUM on ribbon in beak, arrows and olive branch in talons. Very fine.

486—1801. \$10. Same design as last. Extremely fine. Mint lustre.

FIVE DOLLARS

487. 1798. \$5. Close date, with die cracked below it. R Large eagle. Fine.

488—1800. \$5. Small stars. Fine.

489—1800. \$5. Large stars. Very good.

490—1803. \$5. Over 1802 as all are. Fine.

491—1805. \$5. Very fine. Very light bruise on edge.

492—1806. \$5. Blunt 6 with six stars before bust and seven behind it. Slight dent on the edge. Very fine.

493—1806. \$5. Same variety. Very fine, but lower edge shows the file marks in the planchet, not seriously marring the coin.

494—1807. \$5. Bust right. Die broken over T in UNITED on reverse. Very fine, but has been rubbed with an eraser.

495—1808. \$5. Bust to left. Very fine but has been damaged by same means as last.

496—1808. \$5. Fine.

497—1810. \$5. Large date. Very fine, but has been rubbed with an eraser.

498—1811. \$5. Very fine.

499—1812. \$5. Extremely fine.

500—1813. \$5. Extremely fine.

501—1813. \$5. Very fine, but has been rubbed with an eraser.

502—1834. \$5. Plain 4. No motto over eagle. Fine.

503—1844. \$5. New Orleans mint. Fine.

504—1901. \$5. Very fine.

505—1906. \$5. Brilliant proof. Desirable condition.

506—1909. \$5. Very fine.

THREE DOLLARS

507—1854. \$3. New Orleans mint. Very good. Faint dent in field.

508—1866. \$3. Extremely fine.

509—1866. \$3. Very fine. 2 pieces.

510—1879. \$3. Uncirculated. Mint lustre.

511—1879. \$3. Extremely fine.

512—1881. \$3. Extremely fine. Rare.

513—1882. \$3. Fine. Very faint scratch on obverse.

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QUARTER EAGLES OR \$2½

- 514—1798. \$2½. Extremely fine, but shows some microscopic nicks almost imperceptible to the natural eye. Sharp, even impression. One of the finest known examples of this extremely rare coin.
- 515—1805. \$2½. Fine. *Feb.* 1861 very lightly pin scratched in field before face.
- 516—1806. \$2½. Over 1804. Five stars before the face. As usual the center is not fully struck up. Very fine. Very rare.
- 517—1898. \$2½. Proof, slightly abraded.
- 518—1915. \$2½. Panama-Pacific commemorative issue. UNITED STATES OF AMERICA 2½ DOL., defiant eagle on a sign post inscribed. E . PLURIBUS . UNUM. R PANAMA-PACIFIC EXPOSITION 1915. Columbia on a sea horse. Uncirculated. Rare.

DOLLARS

- 519—1874. \$1. Extremely fine.
- 520—1883. \$1. Uncirculated.
- 521—1889. \$1. Last year of the regular coinage. Uncirculated.
- 522—1903. \$1. Commemorating the purchase of the Louisiana tract from the French by Thomas Jefferson, 1803. UNITED STATES OF AMERICA. Bust of Jefferson l. R LOUISIANA PURCHASE EXPOSITION ST. LOUIS ONE DOLLAR 1803-1903. Same design but with bust of President William McKinley who was President on the 100th anniversary. Uncirculated. 2 pieces.
- 523—1904. \$1. Lewis and Clark Expedition to the Far West, commemorative issue. UNITED STATES OF AMERICA ONE DOLLAR. Bust l. R LEWIS-CLARK EXPOSITION PORTLAND, ORE. 1904. Bust l. Extremely fine. Scarce.
- 524—1915. \$1. Commemorating the Panama-Pacific Opening. UNITED STATES OF AMERICA 1915. Head of Labor to whose efforts the Panama Canal became a reality. R PANAMA PACIFIC EXPOSITION SAN FRANCISCO ONE DOLLAR, two dolphins indicating the meeting of the Atlantic and the Pacific. Uncirculated.
- 525—1915. \$1. As last. Two pieces.

HALF DOLLAR

- 526—1915. \$½. Panama-Pacific Commemorative issue. PANAMA-PACIFIC EXPOSITION 1915. Columbia and infant. R UNITED STATES OF AMERICA. HALF DOLLAR. Eagle standing on U. S. shield, oak and olive branch at the sides, IN GOD WE TRUST above. Uncirculated. Scarce.

HALF CENTS

- 527—1804. $\frac{1}{2}$ c. Crossed 4, tongue out variety. \Re Ends to stems. Plain
4. \Re No ends to stems. Good. 2 pieces.

PATTERN COINS

- 528—1879. \$4 or Stella. * 6 * G * . 3 * S * . 7 * C * 7 * G * R * A *
M * S * 1879 = Six parts gold, three silver, seven copper, seven grams.
Head of liberty l., diadem inscribed LIBERTY. \Re UNITED STATES OF
AMERICA FOUR DOL. Star inscribed ONE STELLA 400 CENTS, between the
points E PLURIBUS UNUM — DEO EST GLORIA. Uncirculated. Slight proof
surface. Very rare.
- 529—1879. \$4. As last. Extremely fine.
- 530—1879. Dollars. Goloid-Metric and Metric. Very fine. 2 pieces.

MEDALS COMMEMORATING OUR MARTYR PRESIDENTS

- 531—LINCOLN-GARFIELD. Fine head on either side. Brilliant proof. Gold
value \$9. Size 16.
- 532—LINCOLN-GARFIELD. As last but smaller, gold value about \$2.50. Bril-
liant proof. Size 12.

PRIVATE, PIONEER AND ASSAYERS' COINS

NORTH CAROLINA. RUTHERFORDTON

C. BECHTLER

- 533—(1834). \$5. C. BECHTLER, ASSAYER. * RUTHERFORD COUNTY. \Re NORTH
CAROLINA GOLD . * 5 DOLLARS 20 . CARATS . 150 . G . (grains).
Border of dots, edge milled. Very fine. Excessively rare.
- 534—(1834). \$5. C : BECHTLER . AT RUTHERF : * 5 DOLLARS. \Re GEORGIA
GOLD . 22 CARATS . in center 128 . G . * . Very fine. Rare. It is my
belief that the GEORGIA on this coin is to denote its being made of gold
brought from or found in that State.

A. BECHTLER

- 535—(1834). \$5. A . BECHTLER . RUTHERFORD . * 5 DOLLARS. \Re CARO-
LINA GOLD 21 CARATS 134 . G : Extremely fine.
- 536—(1841?). \$1. A . BECHTLER . * 1 DOL : \Re CAROLINA GOLD 21 . C .
27 . G. Extremely fine, unbent but has a very light X on rev.

CALIFORNIA

KELLOGG & CO. SAN FRANCISCO

- 537—1855. \$20. Type of U. S. regular coinage with different inscription.
Head of liberty l., KELLOGG & CO. on diadem; 13 stars and 1855. \Re SAN
FRANCISCO CALIFORNIA TWENTY D. Eagle, etc. Good. Considerably
nicked.

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AUGUSTUS HUMBERT, U. S. ASSAYER, SAN FRANCISCO

- 538—1851. \$50. UNITED STATES OF AMERICA 50 D C Eagle with three arrows in talon supports U. S. shield, while in his beak a ribbon inscribed LIBERTY, above on label 880 THOUS. Border plain. R Engine turned, without the 50 punched in the center. Edge, AUGUSTUS HUMBERT UNITED STATES ASSAYER OF GOLD CALIFORNIA 1851. Octagonal. Extremely fine, brilliant, sharp even impression with only the most trifling defects which are, two pin point pricks in obverse field; a minute test cut on edge just after the date, two almost invisible hair line scratches hardly noticeable by the natural eye. One of, if not the finest known example of this very rare variety with plain border on obverse, and name and date on the edge—this too has a peculiarity I have not before noticed—i.e.—the word HUMBERT *is inverted*, indicating the edge was lettered by hand. A gem!
- 539—1851. \$50. Same design as last but the AUGUSTUS HUMBERT UNITED STATES ASSAYER OF GOLD CALIFORNIA 1851 is on the face of the coin; the edge being milled. 887 THOUS on scroll. Octagonal. Very good. Nicks and one corner bruised.
- 540—1851. \$50. Same as last. Very good. Two corners bruised, numerous minute nicks. Octagonal.
- 541—1852. \$10. UNITED STATES OF AMERICA TEN DOLS. Eagle as on above. 884 THOUS on label. R Engine turned with tablet across center; on which AUGUSTUS HUMBERT UNITED STATES ASSAYER OF GOLD CALIFORNIA. 1852. Very good.

MOFFAT & CO. SAN FRANCISCO

- 542—1849. \$5. Type of regular U. S. coinage but MOFFAT & CO on the diadem; around 13 stars and 1849. R S. M. V. CALIFORNIA GOLD FIVE DOL. *Eagle*. (S. M. V=Standard Mint value). Good.
- 543—1850. \$5. As last but eagle of coarse work and die broken under OL of DOL. Small edge dent. Good.

COLORADO

CLARK GRUBER & CO. DENVER

- 544—1860. \$10. PIKES PEAK GOLD TEN D. View of Pikes Peak, beneath which is DENVER, place of mintage. R CLARK GRUBER & CO 1860. Eagle. Minute pin point nick in field. Extremely fine. Very rare.
- 545—1860. \$10. Same as last. Very fine. Very rare.
- 546—1860. \$10. Same as last. Very fine but has been abused, having four small corroded spots near edge on obverse; light pin scratches over eagle and subjected to a rubbing with an eraser.
- 547—1861. \$10. Type U. S. regular coinage. PIKES PEAK on diadem. R CLARK GRUBER & CO : DENVER * TEN D. Fine.

548—1861. \$5. Same design as last. Very fine. Has a scraped spot in the field before the eye.

549—1861. \$2½. Same design as last. Good. Nick on edge.

UTAH

COINAGE OF THE MORMONS AT SALT LAKE CITY

550—1849. \$5. TO THE LORD HOLINESS. Eye of Providence with a Bishop's mitre above it. $\text{R G . S . L . C . P . G .}$ (Great Salt Lake City Pure Gold) FIVE . DOLLARS. Clasped hands, 1849 below. Fine. Small dent on center of obverse and little nick in center of reverse. Rare.

551—1860. \$5. Holiness to the Lord in the Mormon characters. 1860. Recumbent lion to left. $\text{R DESERET ASSAY OFFICE PURE GOLD 5 . D.}$ Defiant eagle standing behind a bee hive, holds olive branch in right talon, three arrows in left. Extremely fine. Very rare.

ALASKA, BRITISH COLUMBIA, ETC.

552—ALASKA, 1898. One Pinch. 1900 ½ Pinch, 1909 ½ dwt. Miner. British . Columbia 1912 dollar size. California 1856 Oct. dollar size. 1852 ¼ size, round. All modern jewelers fakes. Uncirculated. 6 pieces.

CANADA

553—Sovereign, 1908. Edward VII. Type of regular British coin but minted in Canada, c on truncation of ground under St. George. Uncirculated, brilliant. Very rare.

554—Ten Dollars, 1912. George V. Bust crowned and in royal robes l. $\text{R CANADA TEN DOLLARS 1912.}$ Shield within maple wreath. Very fine.

555—Five dollars, 1912. As last. Extremely fine.

SECOND AFTERNOON'S SALE

TUESDAY, MARCH 6, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 556 to 769, inclusive

EARLY ROMAN, EGYPTIAN AND ALEXANDRIAN GLASS

Each 750 556—PAIR SMALL BLACK MOLDED JARS *Roman, Second Century A.D.*

With handles. *Kelley*

Height, $1\frac{3}{4}$ inches.

1250 557—SMALL JAR

Black ground with yellow markings. *Kelley*

Egyptian, Ptolemaic Period

Height, $1\frac{1}{2}$ inches.

221/2 558—SMALL BOWL

With black ground, decorated with white and red zigzag bands.

Egyptian, Ptolemaic Period

Height, 2 inches.

15 559—ROMAN TOILET BOTTLE

In imitation of stone; iridescent. *Scholar*

Roman Provincial, Second Century A.D.

Height, 2 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

75 8/10
560—BOTTLE IN ONYX WARE *2000* Roman, First Century A.D.

Lapis-lazuli, with lighter blue markings.

Height, $3\frac{1}{4}$ inches.

60 2/3
561—SMALL JUG

1000 Roman, about Third Century A.D.

With body molded in divided rib pattern. Good iridescence.

Height, $3\frac{1}{2}$ inches.

30
562—BOTTLE WITH HEXAGONAL BODY

30 Palestine, Third Century A.D.

The sides decorated with molded patterns in relief.

Height, $3\frac{1}{2}$ inches.

563—SMALL BOTTLE WITH BLACK NECK AND BASE

45 Egyptian, Ptolemaic Period

The body decorated with black and green dragged bands, and lines on yellow ground.

Height, $3\frac{1}{2}$ inches.

564—SMALL BROWN BOTTLE

160 Roman, First Century A.D.

In onyx ware; black surface, with rings and bands in shades of brown.

Height, 4 inches.

(Illustrated)

25 2/3
565—DEEP DISH

40 Roman, First Century A.D.

Of dark blue glass with light blue markings.

Diameter, $2\frac{1}{2}$ inches.

(Illustrated)

120
566—CYLINDRICAL BOX

80 Alexandrian, First Century A.D.

With lid in bright blue with light markings.

Height, $3\frac{3}{4}$ inches.

(Illustrated)

50 1/2
567—SMALL DEEP DISH

70 Roman, First Century A.D.

In bluish-gray and blue; iridescent.

Diameter, $2\frac{3}{4}$ inches.

(Illustrated)

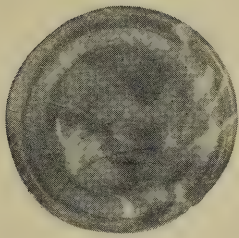
568—ONYX BOTTLE

Roman, First Century A.D.

In brown with markings in lighter tint.

Height, $3\frac{3}{4}$ inches.

(Illustrated)



565



567



566



564



568

ROMAN AND ALEXANDRIAN GLASS OF THE FIRST CENTURY A.D.

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569—MILLEFIORI CUP

Early Imperial Roman

With gray and light blue the preponderating tones.

Diameter, $3\frac{3}{4}$ inches.

570—MILLEFIORI CUP

Roman, First Century A.D.

With alabaster tone.

Diameter, $3\frac{3}{4}$ inches.

571—BOTTLE IN ONYX WARE

Roman, First Century A.D.

Blue ground with light irregular flourishes in pale blue.

Height, $5\frac{1}{4}$ inches.

(Illustrated)

572—ONYX WARE BOTTLE

Roman, First Century A.D.

In deep brown, with lighter brown markings; iridescent.

Height, 5 inches.

(Illustrated)

573—TOILET BOTTLE

Roman, First Century A.D.

With light spiral thread design on brown ground.

Height, $3\frac{3}{4}$ inches.

(Illustrated)

574—ROMAN BOTTLE

Roman, First Century A.D.

In imitation of striped agate.

Height, 5 inches.

(Illustrated)

575—BOTTLE OF ONYX WARE IN BLUE

Roman, First Century A.D.

With decoration in light blue to white drag lines.

Height, $5\frac{1}{2}$ inches.

(Illustrated)

576—TOILET JUG

Roman, Second Century A.D.

With extended lip; iridescent.

Height, $3\frac{3}{4}$ inches.



572



574



573



571



575

ROMAN GLASS OF THE FIRST CENTURY A.D.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

- 20 577—CUP WITH INVERTED CUP BASE
Roman Provincial, Second Century A.D.
Decorated with wide black threads in relief. Brilliant iridescence.
Height, $3\frac{3}{4}$ inches.

- 60 578—ARYBALLOS
In brilliant green; iridescent. *Roman, Second Century A.D.*
Height and diameter, each $3\frac{3}{4}$ inches.

- 30 579—BLACK RING-SHAPED PERFUME BOTTLE
Egyptian, Twenty-second to Thirtieth Dynasty
Decorated with white dragged bands; rings for suspension.
(Illustrated)

Height, $6\frac{1}{2}$ inches; diameter, $3\frac{3}{4}$ inches.

- 50 580—SMALL MOLDED GROOVED JAR
In onyx ware; red ground with black markings. *Roman, Second Century A.D.*
(Illustrated)

Height, $1\frac{3}{4}$ inches.

- 40 581—AMPULLA
Black ground, with yellow and green decoration. *Egyptian, Ptolemaic Period*
(Illustrated)

Height, $3\frac{1}{4}$ inches.

- 45 582—AMPULLA
Black ground, decorated with yellow bands, and green and yellow drag markings. *Egyptian, Twenty-second to Thirtieth Dynasty*
(Illustrated)

Height, 3 inches.

- 40 583—SMALL MOLDED GROOVED JAR
In green. *Roman, Second Century A.D.*
(Illustrated)

Height, 2 inches.

- 60 584—BLUE GLASS BOTTLE
With square body; iridescent. *Roman Provincial, Fourth Century A.D.*
Height, $3\frac{3}{4}$ inches.

- 100 585—SMALL BLACK BOTTLE
With spiral white band and thread, and the body with white drag pattern. *Egyptian, Twenty-second to Thirtieth Dynasty*
Height, $3\frac{3}{4}$ inches.

125
140



580



583



579



581



582

EGYPTIAN AND ROMAN GLASS

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25
586—SMALL JUG *Roman Provincial, about Fourth Century A.D.*
In light glass; iridescent.

Height, 3¼ inches.

20
587—DEEP DISH *Roman, Second Century A.D.*
Blue-gray.

Diameter, 3½ inches.

3/10
588—BOTTLE IN ONYX WARE *Roman, First Century A.D.*
Deep blue ground with light blue markings.

Height, 3½ inches.

130
589—ALABASTRON *Egyptian, Nineteenth to Twenty-first Dynasty*
Decorated above with yellow bands on black; center with yellow and green zigzag; and below with yellow and green bands. Loops for suspension.

(Illustrated)

Height, 6 inches.

45
590—ALABASTRON *Egyptian, Twenty-second to Thirtieth Dynasty*
Decorated with white zigzag bands on brown ground. Loops for suspension.

(Illustrated)

Height, 3½ inches.

75
591—ALABASTRON *Egyptian, Twenty-second to Thirtieth Dynasty*
With light feather pattern closely worked on black ground.

(Illustrated)

Height, 8¼ inches.

40
592—ALABASTRON *Egyptian, Twenty-second to Thirtieth Dynasty*
With white ground, decorated with zigzag markings. Loops for suspension.

(Illustrated)

Height, 4 inches.

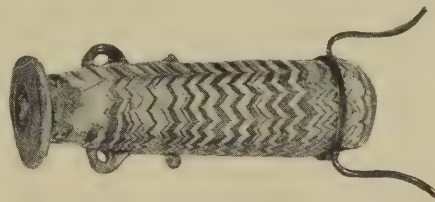
190
593—AMPULLA *Egyptian, Twenty-second to Thirtieth Dynasty*
In green glass with red surface; the neck decorated with spiral white thread and black bands; body with white and black drag pattern, and base with white and black bands. Slightly iridescent.

(Illustrated)

Height, 6 inches.



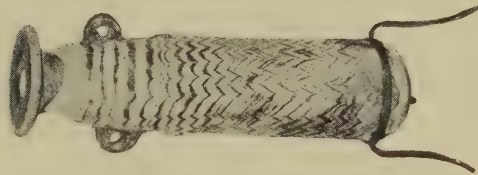
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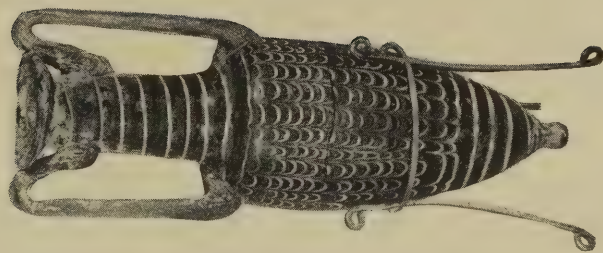
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591



592



593

EGYPTIAN GLASS FROM THE TWENTY-SECOND TO THE THIRTIETH DYNASTY

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

70
594—ROMAN CUP *Jabagh* Roman, First Century A.D.
White. Diameter, $3\frac{1}{2}$ inches.

35
595—ROMAN BOWL Roman, Third Century A.D.
In iridescent brown glass. Height, $3\frac{1}{2}$ inches.

12 100
596—SMALL BOTTLE Roman Provincial, Fourth Century A.D.
With button decoration. Height, $3\frac{1}{2}$ inches.

30
597—BOWL WITH FOUR HANDLES AND THREE FEET
Roman Provincial (*Danube*), Third Century A.D.
Decorated with pinched points in relief; iridescent.
Height, $3\frac{1}{2}$ inches; diameter, $3\frac{1}{2}$ inches.

50 50
598—VASE Roman Provincial (*Rhine*), Third Century A.D.
With serpentine decoration in relief. Height, 4 inches.

30
599—BOTTLE IN ONYX WARE *Roman* Roman, First Century A.D.
Bright blue ground with shaded blue markings. Height, 4 inches.

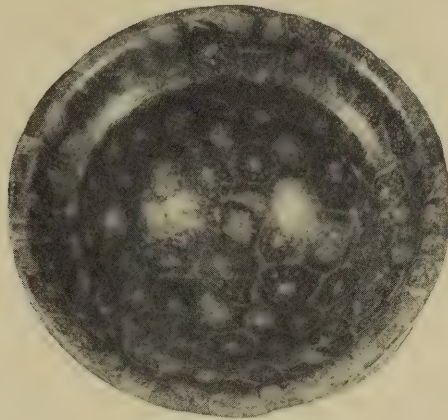
40
600—AMPULLA Egyptian, Twenty-second to Thirtieth Dynasty
Decorated with narrow bands, and irregular zigzag markings in yellow,
blue and green. Height, 4 inches.

20 100
601—MILLEFIORI CUP *Early Imperial Roman*
With black and red tones. Diameter, 4 inches.

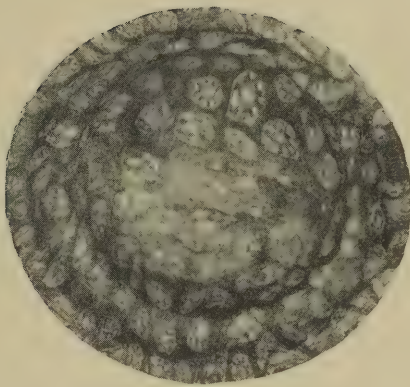
30 50
602—TOILET BOTTLE Roman Provincial, Third or Fourth Century A.D.
Decorated with crossed zigzag threads in relief. Fine iridescence.
Height, 4 inches.

270 100
603—BOTTLE IN ONYX WARE *Roman, Early Imperial*
Dark blue with light blue spiral bands and threads. Height, 4 inches.

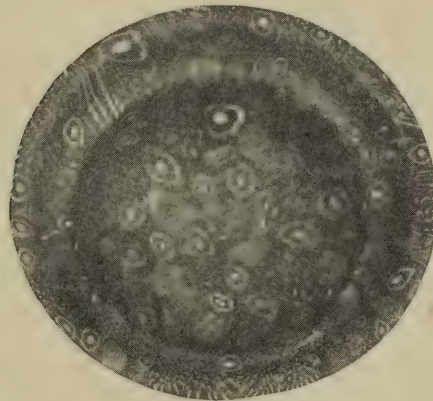
390
604—MILLEFIORI CUP *Roman* Roman, First Century A.D.
With black and variegated tones. Diameter, 4 inches.



605



606



607

570
605—MILLEFIORI CUP

With preponderating tones purple and red.

Abbott — Early Imperial Roman

Diameter, 4 inches.

#25
606—MILLEFIORI CUP

With red the preponderating tone of the mosaic work.

Abbott — Early Imperial Roman

Diameter, 3½ inches.

575
607—MILLEFIORI CUP

With blue and green tones.

Strandberg — Early Imperial Roman

Diameter, 3¾ inches.

110
150
20
75
60
45
20
75
25
80
100

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

608—TWO DOGS, A LION AND TWO HAWKS *Egyptian, about Saitic Period*
In ancient glass.

609—SMALL STATUETTE OF A WOMAN AND A SMALL HEAD
Egyptian, about Twenty-second Dynasty
Both in stone. The first in mummy form.

610—SMALL WHITE OPAQUE BOTTLE *Syrian, about Third Century A.D.*
In imitation of stone; hexagonal body, the sides decorated with molded heads.
Height, 3¼ inches.

611—NECKLACE
Of mosaic glass beads alternating with chalcedony beads.

612—ANCIENT NECKLACE
Of cut crystal and red beads.

613—NECKLACE
Of blue and gold beads with nine pendants of vase models in ancient Egyptian varied colored glass.

614—NECKLACE
Of ancient Egyptian variegated beads of iridescent glass. With six pendants of model vases.

615—NECKLACE
Of ancient Egyptian mosaic glass beads, alternating with chalcedony and gold beads.

616—SMALL WHITE OPAQUE BOTTLE *Syrian, About Third Century A.D.*
In imitation of stone. Hexagonal body, the sides decorated with molded heads.
Height, 3¼ inches.

620—AMPULLA *Roman Provincial, Third Century A.D.*
In imitation of white stone; handles of light blue.
Height, 4¼ inches.

621—LIGHT BLUE AMPULLA *Roman, First Century A.D.*
With stone surface.
Height, 4¼ inches.

Second Afternoon

75
140
622—~~SLENDER GREEN GLASS VASE~~ *Tabbakh* Roman, First Century A.D.

Smith
With dark blue surface, decorated with divided rib pattern, and inlaid white and red bars. Height, 4½ inches.

623—PERFUME LADLE Alexandrian, Early Imperial

With tube handle; very fine iridescence. Length, 4½ inches.

75
624—LONG NECK FLASK IN DEEP BLUE Roman Provincial, Second Century A.D.

With fine iridescence. Height, 4¾ inches.

60
625—TOILET BOTTLE *Tabbakh* Roman Provincial, Second Century A.D.

Green glass. Height, 4¾ inches.

25
626—LIGHT GLASS JUG Roman, Fourth Century A.D.

Slightly iridescent. Height, 4½ inches.

40
627—BOTTLE WITH HEXAGONAL BODY *Asad* Syrian, Third Century A.D.

The sides with molded decorations. Brilliant iridescence. *neck modern*

Height, 4½ inches.

35
180
628—VASE IN LIGHT GLASS Alexandrian, First Century A.D.

Decorated with blue ribbon and spiral threads; rings for suspension. Height, 5 inches.

629—VASE IN PLAIN GLASS Roman, First Century A.D.

With bright iridescence. Height, 5 inches.

180
630—TOILET BOTTLE Egyptian, Second Century A.D.

Black ground, decorated with yellow bands on neck, and heavy feather pattern in same color on body. Height, 5 inches.

65
631—AMPULLA WITH WHITE GROUND Egyptian, Twenty-second to Thirtieth Dynasty

Decorated with white drag lines on black, and zigzag markings. Height, 5 inches.

55
632—TWO-HANDLED FLASK Roman, about Second Century A.D.

With fine iridescence. Height, 5¼ inches.

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633—DARK GLASS FLASK

Alexandrian, Third Century A.D.

With black enamel surface. Decorated with molded scroll and diaper designs; white threads in relief on the neck. Loops for suspension.

Height, $5\frac{1}{4}$ inches.

634—TOILET JUG

Roman, Second Century A.D.

With extended lip; iridescent.

Height, $5\frac{1}{2}$ inches.

635—ROMAN BOWL

Roman, about Third Century A.D.

With brilliant iridescence.

Diameter, $5\frac{1}{2}$ inches.

636—BOTTLE WITH SLENDER NECK

Roman Provincial, Second Century A.D.

In brown glass; iridescent.

Height, $5\frac{1}{2}$ inches.

637—CLEAR GLASS SECTIONAL BOTTLE

Roman, Fourth Century A.D.

Height, $5\frac{1}{2}$ inches.

638—BOTTLE IN LIGHT GLASS

Roman Provincial, Fourth Century A.D.

Slightly iridescent.

Height, $5\frac{1}{2}$ inches.

639—BELL-SHAPED BOTTLE

Alexandrian, Second Century A.D.

In deep reddish brown glass, with blue surface. Fine iridescence.

Height, $5\frac{1}{4}$ inches.

640—AMPULLA

Egyptian, Ptolemaic Period

Decorated with a delicate feather pattern, and having the surface decomposed to a brilliant iridescent green.

Height, $5\frac{3}{4}$ inches.

641—BLUE ELLIPSOID FLASK

Roman Provincial, about Second Century A.D.

With short, narrow neck; iridescent.

Height, $6\frac{1}{4}$ inches.

642—ROMAN JUG

Roman Provincial, Fourth Century A.D.

With rich blue ground; iridescent.

Height, 7 inches.

Second Afternoon

120 643—BALSAM FLASK

Alexandrian, about Second Century A.D.

In deep red glass with black enamel surface. On each side a molded mask in relief.

Height, 7 inches.

190 644—JUG WITH HEXAGONAL BODY

Syrian, Third Century A.D.

The sides molded with geometrical designs. Fine iridescence.

Height, 7¼ inches.

40 645—LIGHT BOTTLE

Roman Provincial, Third Century A.D.

Blue handle and ribbon decoration.

Height, 7½ inches.

30 646—LIGHT GLASS BOTTLE

Roman Provincial, Third Century A.D.

With long neck, decorated with blue and brown spiral threads in relief.

Height, 7 inches.

80 647—AMPULLA

Alexandrian, First Century A.D.

In blue glass; iridescent.

Height, 8 inches.

150 648—FLASK SHAPED AS A COMPOSITE ANIMAL

Roman Provincial, Third Century A.D.

Bull's head; body of fish; flat tail, and four small feet.

Length, 8 inches; height, 3½ inches.

80 649—PATERA

Roman, First Century A.D.

In clear glass with bright iridescence.

Diameter, 8½ inches.

25 650—PERFUME HOLDER OF TEAR-BOTTLE SHAPE

Egyptian, Ptolemaic Period

In light blue glass, decorated with sunken white threads.

Height, 8½ inches.

180 651—ALABASTRON

Egyptian, Twenty-second to Thirtieth Dynasty

The neck decorated with spiral yellow band; the body with yellowish drag pattern tinged here and there with red; and the base with white bands. Slight iridescence.

Height, 9½ inches.

80 652—HORN FLASK

Gaul, about Third Century A.D.

With bright iridescence.

Length, 9½ inches.

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RARE FAIENCES, MINIATURES AND BRONZES

Purchased largely from the collections of Mr. Thomas B. Clarke and Mr. J. Pierpont Morgan of New York, Messrs. Kouchakji Frères of New York and Paris, Mr. C. Filippo of Italy, Messrs. Emile Tabbagh & Company of New York and Paris, and Messrs. C. & E. Canessa of New York and Paris.

653—PERSIAN PEAR-SHAPED VASE

Seventeenth Century

With short foot, raised shoulder and short trumpet neck. Shoulder white, the remainder glazed in a soft and vaporous sky-blue, with a floral band encircling the body etched in white reserve.

Height, 5 inches.

654—PERSIAN LUSTRE BOTTLE

Fifteenth Century

Globular, broadly expanded from a short foot to a cylindrical and fluted band and rounding to a short and small neck (with metal lip). Decoration, varied flower and leaf sprays in copper lustre on a ground of rich white.

Height, 5¼ inches.

From the Tabbagh Collection, New York.

655—RAKKA PITCHER

Ninth Century

Pear-shape on a spreading foot, with short, wide neck and loop handle, on which a thumb-button is modeled in low relief. Entirely coated with a creamy and silvery iridescence, over a glaze conjecturally, from occasional outcropping hints, of blue-green with black ornamentation.

Height, 5 inches.

656—RAKKA PITCHER

Ninth Century

Broad pear-shape on a bold foot; short cylindrical neck and loop handle. Turquoise glaze with scroll decoration in black. The greater part of the surface a mass of rich and brilliant iridescence.

Height, 5½ inches.

657—RAKKA PITCHER

Twelfth Century

Pear-shape on spreading foot, with wide neck slightly contracting, and recurving loop handle. Brilliant white glaze, with real or simulated Arabic inscription in blue around the body, overlaid by a scroll in black.

Height, 5¾ inches.

From the Tabbagh Collection, New York.

658—PERSIAN POTTERY PITCHER

Sixteenth Century

20 Ovoid on a bold foot, with short and slightly contracting neck, cup-lip and pinched spout, and recurving loop handle. Turquoise-green glaze, crackled, stopping in a welter short of the foot, and bearing an eccentric decoration of scroll and leaf motives painted in black. Height, 6 inches.

From the Tabbagh Collection, New York.

659—RAKKA LUSTRED JAR

Ninth Century

90 Nearly cylindrical, contracting slightly from a broad base above a bold but withdrawn foot, and finishing with a narrow flaring rim. Cream glaze, decorated in brown lustre with an inscription on a ground of vermiculate scrolls. Patches of pearly iridescence. Diameter, 6¼ inches.

From the Tabbagh Collection, New York.

660—RHAGES POTTERY MORTAR AND PESTLE

Twelfth Century

140 Mortar cylindrical with molded lip and foot, and two pierced handles below the lip. Exterior studded with diamond and half-diamond bosses in high relief. Glazed in rich turquoise-blue of moderate brilliancy and lightly crackled, the same glaze coating the septagonal pestle. Unique and interesting example. Diameter, 6½ inches.

661—RHAGES DECORATED BOWL

Thirteenth Century

17½ Ovoid on bold foot. Pale yellow and brownish decorations of varied and confused scroll designs, both boldly drawn and lightly penciled, on a cream glaze showing a light crackle. (Repaired.) Diameter, 7 inches.

From the Filippo Collection, New York, 1918.

662—SULTANABAD BOWL

Twelfth Century

90 Ovoidal expanding from a short foot, and contracting slightly at top to a short upright lip. Peacock-blue glaze, with a stellate decoration in black in the interior, the alternate rays penciled with single columns of bold scroll on plain ground and a less vigorous serpentine scroll on stippled ground. Borders on exterior and interior and panels on the exterior. Numerous areas of silvery iridescence. Diameter, 7 inches.

From the Canessa Collection, New York.

663—RAKKA VASE

Ninth Century

50 Broad pear-shape on a short foot, with abrupt and wide mouth. Cream glaze, decorated in lustrous brown with bands and vermicular scrolls, and the scrolled ground traversed by Arabic characters in a soft blue. Delicate frostings of an incipient iridescence. Diameter, 7¼ inches.

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664—RHAGES BOWL

Twelfth Century

Ovoid with a delicate lip, and on the exterior a light molding under it; low, spreading foot. At bottom of interior an equestrian figure, which is six times repeated about the sides, in turquoise, russet, gray and black on an ivory glaze, the side figures within enclosures involving floral scrolls and the endless knot. Around the exterior a Cufic band.

From the Tabbagh Collection, New York.

Diameter, 8½ inches.

665—PERSIAN (KIRMAN) JAR

Sixteenth Century

Cylindrical, with withdrawn foot lightly spreading, short contracting neck and everted lip. Monochrome glaze of brilliant turquoise-blue.

From the Tabbagh Collection, New York.

Height, 8 inches.

666—SULTANABAD BOWL

Twelfth Century

Ovoidal on a bold foot, the upper sides rounding in slightly to a short lip. Gray-white glaze, crackled, the exterior ringed in brown and carrying a band of bold diaper in deep blue. In the interior, fan-shaped panels with floral ornamentation in two shades of blue, in brown and in white reserve, the stellate arms separating them being in rich lapis-blue. Soft silvery iridescence.

Diameter, 7¼ inches.

From the Canessa Collection, New York.



667—RHAGES BOWL

Twelfth Century

320
Ovoidal on a low and slightly spreading foot. Delicate structure, with glaze of soft creamy-white. On edge of rim a tongue border and below this an animalistic segmental border. The rest of the decoration, occupying the cavetto, includes an equestrian at the centre, four sphinxes and four scroll devices, painted in blue and black and red-brown and gold. Around the exterior a cursive border.

Diameter, 8 inches.

668—RHODIAN PITCHER

Sixteenth Century

70
Pear shape with spreading foot and full expanding neck and recurving loop handle. White glaze, decorated in turquoise-green and lapis-blue, and rich copper-red enamel, with growing shrubbery and swaying tulips.

Height, 8¼ inches.

669—SULTANABAD BOWL

Thirteenth Century

35
Flaring from a deep and slightly spreading foot, and contracting abruptly and very slightly to a wide mouth. Green-blue crackled glaze with simple decorations in black. Silvery iridescence. (Restored.)

Diameter, 8¼ inches.

From the Filippo Collection, New York, 1918.

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60

670—RHAGES ROSE WATER SPRINKLER

Twelfth Century

Pear shape with slender and tapering neck. Lattice, floral and endless-knot decoration in two bands and eight panels, executed in brown, turquoise and gray on a cream-white ground.

Height, 8½ inches.

65

671—RAKKA BOWL

Ninth Century

Inverted bell shape, flaring, on a deep foot unglazed. Both interior and exterior of bowl glazed in greenish turquoise-blue, the interior finely penciled in rich black with medallions and scrolls of highly formal design. Areas of iridescence on the exterior. Rim rolled inward and upward on one side of the bowl. (Restorations at rim.)

Diameter, 8 inches.

710

672—RHODIAN PITCHER

Sixteenth Century

Pear shape with full expanding neck and recurving loop handle, on a bold foot. Decorated with sprigs of flowers swaying in graceful curves, every other one done in deep lapis-blue, the alternates executed in green with touches of copper enamel.

Height, 8¼ inches.

From the Thomas B. Clarke Collection, New York.



290 673—RHODIAN PITCHER

Sixteenth Century

Pear shape with short foot, full neck with molded lip, and recurving loop handle. Cream-white ground, both neck and body encircled by bands of graceful floral scroll in deep blue, the blossoms heightened with copper enamel and lightly touched with green.

Height, 8 inches.

70 674—RHODIAN PLATE

Sixteenth Century

Polyfoliate medallions outlined in green on a greenish-white ground enclose vermicular scrolls in black, which encompass primitive blossom forms touched with red enamel.

Diameter, 9½ inches.

From the Tabbagh Collection, New York.

35 675—RAKKA BOWL

Ninth Century

Coniform, flaring broadly; deep unglazed foot. Creamy and greenish-white glaze, decorated in brown lustre with scrolls, conventional floral forms and simulated inscriptions, the interior sides divided into panels by four strokes in a pale lapis-blue. (Restored.)

Diameter, 9½ inches.

180 676—RHODIAN PITCHER

Sixteenth Century

Pear shape on a low, spreading foot, the neck wide and lightly expanding; recurving loop handle. Cream-white glaze, with a decoration of tulips and other flowers springing upward to different heights and in sinuous lines, one set of the flowers adorning the body and another set the neck. They appear in a soft green, lapis-blue, and copper enamel.

From the Tabbagh Collection, New York.

Height, 8¾ inches.

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677—RAKKA VASE

Ninth Century

170
Inverted pear shape on convex foot, with short cylindrical neck and lightly expanding molded lip. Turquoise glaze, with a simple decoration of black diagonal broad stripes, and ring borders, the greater part of the surface now encrusted with a silvery, golden and fiery iridescence.

Height, 8¾ inches.

678—GRAECO-ROMAN VASE

Second Century B.C.

208
Slightly ovoidal contracting to a low foot and a full cylindrical neck with lightly everted lip; two angular loop handles. Incised decoration of crude design, with rings encircling the shoulder, and about the handles roundels in relief, under a turquoise-blue glaze iridescent and bearing grayish earthy attachments.

Height, 9¼ inches.

From the Tabbagh Collection, New York.

679—KHORASSAN BOTTLE-FORM VASE

Sixteenth Century

65
Globular with spreading foot and wide cylindrical neck and molded lip, the neck polygonal and the body modeled in accord. Brilliant turquoise-blue glaze, with a body border of foliate medallions in relief and ornamented with flower sprays in polychrome, and a pendent border in relief below the lip. (Restored.)

Height, 9½ inches.

From the Filippo Collection, New York, 1918.



310 680—RAKKA VASE

Ninth Century

Inverted pear shape with convex foot, and short cylindrical neck expanding in a heavily molded lip. Glaze of greenish turquoise-blue with conventional floral scroll decoration in black, the glaze ceasing well above the foot. Nearly all of the surface converted to a brilliant iridescence.

Height, 9¼ inches.

35 681—RAKKA BOWL

Twelfth Century

Oviform cavetto and flattened rim, on a short foot. White glaze, crackled. Decorated with four rings, below the rim, two in a rich emerald-green and two in a soft lapis-blue.

Diameter, 9¾ inches.

From the Tabbagh Collection, New York.

110 682—GRAECO-ROMAN VASE

First Century B.C.

Ovoidal body of graceful proportions, on a spreading foot; wide neck very slightly incurvate, and boldly flanged lip. Two broad loop handles. Below the handles incised palm leaves, the decoration being continued in vertical incisions around the body. Lustrous greenish-turquoise glaze, with light grayish earthy incrustations and hints of iridescence.

Height, 12 inches.

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683—RHODIAN PITCHER

Sixteenth Century

200
Pear shape with full neck and large recurving loop handle, on a bold cylindrical foot. Brilliant white glaze, with a decoration on both body and neck of tulips blossoming in lapis-blue between green leaves, upspringing from simple borders, and alternating sprays of other flowers in blue and green enhanced by touches of copper enamel.

From the Thomas B. Clarke Collection, New York.

Height, 8½ inches.

684—ISPAHAN WINE BOTTLE

Sixteenth Century

180
Broad arched form with the two faces flat, sides and rounded shoulder bulbous, bulbous neck and flat foot. Greenish-turquoise glaze. On obverse a girl dancing before a prince, and on reverse a musician, modeled in relief, and on the rest of the body a primitively designed decoration incised and modeled in the paste, beneath the glaze.

From the Filippo Collection, New York, 1918.

Height, 9½ inches.

685—RHODIAN FLAGON

Sixteenth Century

400
Cylindrical with bracket handle. Rich cream-white glaze broadly and lightly crackled. Decoration, large and smaller foliated medallions, themselves carrying floral and conventional ornamentation, in emerald-green and lapis-blue and in copper enamel, with the cream reserve, while intervening spaces bear small and detached four-petal blossoms in emerald.

Height, 8¾ inches.

From the Thomas B. Clarke Collection, New York.

Second Afternoon

300 686—RHODIAN FLAGON

Sixteenth Century

Cylindrical with bracket handle. Brilliant white ground decorated with scrolled floral figures and medallions in turquoise-green and grayish lapis-blue, and rich copper enamel. Floral borders at lip and base.

Height, 8½ inches.

From the Thomas B. Clarke Collection, New York, 1917.

200 687—RHODIAN PITCHER

Sixteenth Century

Pear shape on a bold foot, with full neck lightly expanding and a recurving loop handle. Turquoise-green imbrications outlined in black, on a sort of matt surface of varying white, this decoration interrupted by trefoils outlined in black and spotted with green, and by reserved pomegranate medallions each bearing three copper enamel pellets.

Height, 8½ inches.

From the Thomas B. Clarke Collection, New York, 1917.

120 688—RHODIAN PITCHER

Sixteenth Century

Globular on spreading foot, with wide neck lightly expanding and recurving loop handle. Lapis-blue imbricated ground with sparse emerald accents, interrupted by pomegranate reserves of creamy white pelleted in red enamel.

Height, 8 inches.

From the Tabbagh Collection, New York.

90 689—KUTAI PITCHER

Sixteenth Century

Oviform, with full, short neck, lightly expanding, and loop handle, twisted. Brilliant peacock-blue glaze, and a finely distributed decoration of leafless tree forms penciled in black. Two simple borders of similar execution.

Height, 8¾ inches.

From the Kouchakji Collection, New York.

200 690—RAKKA VASE

Ninth Century

Inverted pear shape with convex foot, and short neck lightly expanding. Green glaze, with a simple and conventional geometrical decoration in black, largely obscured by an iridescence of sunset splendor and patches of light grayish earthy incrustation.

Height, 8¾ inches.

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691—RAKKA BOWL

Ninth Century

169
Ovoidal cavetto with a flat and flaring rim, on a bold foot. Glaze of rich greenish turquoise-blue, with crackle and brilliance, decorated in a fine black with simulated inscriptions on a spotted ground, divided into three panels or compartments surrounding a small central medallion. (Repaired.)

Diameter, 10¼ inches.

(Illustrated)

692—RAKKA BOWL

Ninth Century

275
Flat and flaring rim embracing a semi-globular cavetto; low foot. Turquoise glaze. Decoration in rich black. On the rim a border of small detached leaf forms, at bottom of cavetto a small conventional floral medallion, and between these a band of conventional floral scroll, interrupted by seven oval medallions simply stroked with crude pointed leaf forms. Areas of golden iridescence.

Diameter, 10½ inches.

(Illustrated)

693—RAKKA BOWL

Ninth Century

110
Broadly coniform, flaring from a deep cylindrical unglazed foot. Rich green-blue brilliant glaze, penciled in black with Arabic inscriptions in a band around the interior and a medallion at the bottom. Patches of iridescence. (Repaired.)

Diameter, 9½ inches.

(Illustrated)



693



691



692

RARE SPECIMENS OF RAKKA FAÏENCE



725 694—RHODIAN FLAGON

Sixteenth Century

Cylindrical, with bracket handle. Luminous glaze of soft grayish lapis-lazuli blue, interrupted by a bold and highly conventional floral display reserved in a cream-white and enriched with touches of copper-red enamel and deep emerald-green. The display is of liliform, lanceolate and serrated leaves and numerous quatrefoil blossoms.

Height, 9¾ inches.

From the Tabbagh Collection, New York.

200 695—RHODIAN PLATE

Sixteenth Century

Deep cavetto with narrow flaring rim. Decoration, stems of tulips branching in pairs, four of the large blossoms being seen in lapis-blue, with touches of red enamel, above green leaves. The inner pair of stems are spanned by a trefoil figure resembling the Chinese sceptre-head. Rim border of overlapping blossoms reserved in white in a blue ground and touched with red enamel.

Diameter, 11½ inches.

From the Tabbagh Collection, New York.

35 696—SPANISH DEEP PLATE

Sixteenth Century

Ovoidal on low foot. Cream glaze, with enameled decoration in deep blue; within the rim a border of grape clusters, and at bottom of cavetto a medallion in vine and leaf motive with basketry border.

Diameter, 10¼ inches.

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697—RHODIAN PLATE

Sixteenth Century

200
Ovoidal cavetto with narrow flaring rim, the rim showing a chevron border with half-blossoms, in blue, black and green, touched with red enamel. In the cavetto a peacock, with a single tulip and sprays of other flowers, in similar colors.

Diameter, 11 $\frac{3}{4}$ inches.

698—RAKKA INKSTAND

Ninth Century

150
Oblong, on four short circular and molded legs, the top pierced by two orifices each two and three-quarters inches in diameter. Decoration in cavo-relievo, on the two faces scrolls of floral derivation and inscriptions invoking Allah, on the ends balustraded panels, and on top scrolls. Turquoise glaze with traces of black ornamentation, almost the entire surface now covered by silvery and golden iridescence. Said to have been exhumed from ruins of the palace of Haroun-al-Raschid, at his favorite abode, Rakka.

Height, 8 inches; length, 11 inches; width, 6 inches.

From the Tabbagh Collection, New York.



699—RHODIAN PLATE

Sixteenth Century

300 Ovoidal with flaring rim, the rim decorated with a border of vermiculate scrolls in blue, interrupted by S-scroll reserves. Within the cavetto a medallion of brilliant emerald ground, bearing the figures of a dog, a hare and an antelope, of birds, reserved in white and touched with copper enamel.

Diameter, 12 inches.

From the Tabbagh Collection, New York.

700—Koubatcha Plate

Sixteenth Century

50 Shallow with expanding rim. Turquoise-blue glaze, brilliant, and broadly crackled, painted in brilliant black with a crudely naturalistic floral decoration in the cavetto, within an outline medallion, and on the rim with a floral scroll border, the cavetto sides being left plain.

Diameter, 11¼ inches.

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701—PERSIAN QUADRILATERAL BOTTLE

Sixteenth Century

270
Rounded shoulder and short neck with lightly molded lip. Brilliant glaze, with equestrian figures, floral sprays and ovate leaf designs in green, cobalt-blue and *aubergine* brown on a white ground.

Height, 10½ inches.

From the Tabbagh Collection, New York.

702—RHODIAN PLATE

Sixteenth Century

70
Shallow ovoidal form. An emerald festooning outlined in black encompasses a lapis-blue medallion, which is decorated with six stems of flowers issuing from a common base, the flowers and stems reserved in white with the leaves touched in in green and the blossoms centred by drops of red enamel.

Diameter, 11½ inches.

From the Tabbagh Collection, New York.

703—RHODIAN PLATE

Sixteenth Century

40
In the deep cavetto a boldly executed floral medallion gracefully designed, displaying details in emerald-green and white reserve in a cobalt-blue ground, with heightening of red enamel. On the narrow flaring rim a coarse diaper of vermicular scrolls.

Diameter, 11¾ inches.

From the Tabbagh Collection, New York.

Second Afternoon

30
704—PERSIAN PITCHER

Sixteenth Century

Globular body, with a tall conical neck broadly expanding, and very slightly contracting to a short upright lip. Loop handle (and three smaller loop handles) from lower neck to shoulder. Brilliant white glaze with floral decoration in cobalt-blue and brown.

Height, 11 $\frac{3}{4}$ inches.

From the Tabbagh Collection, New York.

250
705—RHODIAN PLATE

Sixteenth Century

Deep cavetto, with flaring rim having a festooned edge. Within the cavetto four flower clusters and as many highly conventional floral figures, surrounding a floral medallion, executed in copper color, green and dark blue, on a white ground. Rim bordered with scrolls *vermiculées* in black embraced in blue and variously arranged.

Diameter, 11 $\frac{3}{4}$ inches.

From the Tabbagh Collection, New York.

65
706—BOKHARA PLATE

Seventeenth Century

Shallow cavetto with conventional foliations and cross-hatchings in blue and brown on white ground. Rim with checkered border in white and blue.

Diameter, 12 inches.

From the Tabbagh Collection, New York.

100
707—GRAECO-ROMAN VASE

First Century B.C.

Ovoidal on a lightly spreading foot; cylindrical neck with heavily molded lip; two loop handles with bolt-heads in low relief. Simple decoration crudely incised on body and shoulder, and below the shoulder a girdle of thumb-pressed discs in relief, beneath a turquoise glaze of deep tone.

Height, 12 inches.

From the Tabbagh Collection, New York.

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708—RHODIAN PLATE

Sixteenth Century

Shallow ovoidal cavetto with narrow flaring rim, the rim bordered with overlapping blossoms. In the cavetto a lapis-blue medallion bordered by green arched panels, the lapis ground of the medallion interrupted by tulips, carnations and a palmette reserved in white and heightened by coral enamel, and relieved by touches of green.

Diameter, 12 inches.

From the Thomas B. Clarke Collection, New York.

(Illustrated)

709—RHODIAN BOTTLE-FORM VASE

Sixteenth Century

Globular on convex foot, with neck tapering to a bulbous midband, and above this lightly expanding. Lustrous glaze of soft white, with decorations in cobalt-blue, turquoise-green, a coppery-red enamel and gilding, exhibiting carnations, hyacinths, tulips and other floral forms. On the neck a paneled band. Minor borders in black.

Height, 15¾ inches.

From the Charles Mannheim Collection.

From the Thomas B. Clarke Collection, New York.

From the Tabbagh Collection, New York.

From the Canessa Collection, New York.

(Illustrated)

710—RHODIAN PLATE

Sixteenth Century

Shallow and ovoidal, and wearing a lustrous glaze of soft creamy-white. Rich floral decoration in emerald-green and lapis-blue, with red and black overglaze enamels. Two long and sinuous serrate leaves in blue and green branch from a low green liliform growth and embrace four red roses issuing from a jar, while two more of the roses bend below them. Narrow border of formal floral design.

Diameter, 12 inches.

From the Filippo Collection, New York, 1918.

(Illustrated)



708



709



710

RARE SPECIMENS OF RHODIAN FAÏENCE



300 711—RHODIAN PLATE

Sixteenth Century

Ovoidal cavetto and flaring rim. In the cavetto a cluster of ten blossoms on their stems is within the embrace of two long and scrolling serrated leaves, which spring from between two tulips and are themselves paralleled by sprays of blossoms, the whole executed in lapis-blue, rich green, and glistening copper-red enamel on a white ground.

Diameter, 12¼ inches.

50 712—RHODIAN PLATE

Sixteenth Century

Deep cavetto with palmette and floral spray decoration in cobalt and emerald in underglaze on a white ground, and accented in dull red enamel relief. Border in accord.

Diameter, 12 inches.

40 713—BOKHARA PLATE

Seventeenth Century

Oviform with slightly upcurling rim. Below a rim border of circlelets reserved in white in a blue ground, the whole interior is given to a variety of highly conventional floral designs in the same coloring.

Diameter, 12 inches.

20 714—KOUATCHA PLATE

Sixteenth Century

A broad and open lattice of palmate design on the rim extends down the cavetto sides to a medallion of double-rings, which enclose a conventional growth of flowers springing from a common base and spreading toward the rings, the ornamentation being in black on turquoise and the glaze brilliant.

Diameter, 10¾ inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



715—RHODIAN PLATE

Sixteenth Century

215 Deep cavetto, and flaring rim with festooned edge. Within the cavetto a display of four tulips and a like number of roses, with intermingling leaves and stems, boldly executed in greenish turquoise-blue, grayish lapis-blue, and copper-red enamel. Rim bordered with black vermiculate scrolls and ornamental white reserves in a blue ground.

Diameter, 12¾ inches.

716—RHODIAN PLATE

Sixteenth Century

140 Shallow cavetto and rolling rim. Principal decoration the standing figure of a man facing the observer, his right arm akimbo with hand resting at hilt of his dagger, which is stuck in his belt, and left hand raised above his shoulder and holding a tulip. He wears an emerald coat and red trousers and hat. At either side palmettes in lapis and emerald, flanked by sprays of blossoms in copper enamel.

From the Tabbagh Collection, New York.

Diameter, 12¼ inches.

717—DAMASCUS PLATE

Sixteenth Century

20 Ovoidal cavetto with flaring rim. White glaze, decorated in two tones of blue with floral scrolls, arched figures, and at centre a medallion.

From the Filippo Collection, New York, 1918.

Diameter, 11 inches.



80 718—BOKHARA PLATE

Seventeenth Century

A covered ewer of hour-glass pattern is executed in deep blue and manganese on a cream-white cracked ground, and at either side are long leaf designs, two of which take the appearance of curved knives with pointed blades. Wide lattice border in green, and a simple narrow border in blue.

Diameter, 12½ inches.

From the Thomas B. Clarke Collection, New York.

220 719—RHODIAN PLATE

Sixteenth Century

Shallow cavetto with flaring rim. On the rim, braces of tulip sprays in copper enamel, green and black, alternating with blossom medallions in dark blue and green. In the cavetto a foliated medallion in lapis-blue outlined in green, and adorned with flower sprays in white reserve.

Diameter, 12¼ inches.

From the Tabbagh Collection, New York.

55 720—HISPANO-MORESQUE PLAQUE

Sixteenth Century

Small and shallow cavetto with a bald umbo, and broad flaring rim modeled as the petals of a flower. Decoration in copper lustre and turquoise-blue, on a cream ground, following and emphasizing the petals and ornamenting them with floral and vermiculate scrolls.

Diameter, 12½ inches.

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85 721—BOKHARA PLATE

Seventeenth Century

Flaring rim and shallow ovoidal cavetto. White glaze, crackled, painted in blue and brown with crude geometrical and floral designs in concentric medallions and borders.

Diameter, 13 inches.

120 722—BOKHARA PLATE

Seventeenth Century

Ovoidal, recurving in the expanding rim. At centre a stellate medallion from which spring four ovate leaf figures, the spandrels between them occupied by scrolls and the whole executed in lapis-blue, emerald-green and manganese. Chevron and checkered borders.

Diameter, 12½ inches.

From the Tabbagh Collection, New York.

150 723—BOKHARA PLATE

Seventeenth Century

Cavetto centred by a dice medallion from which spring four leaf patterns, the intervening spaces decorated with scrolls and crude blossom designs, the whole in rich blue, vivid green and manganese-brown on a white ground. Rim with checkerboard border in blue and white.

Diameter, 12¾ inches.

From the Tabbagh Collection, New York.



724—Koubatcha Plate

Sixteenth Century

Shallow and flaring, both surfaces encased in a creamy-white glaze lightly crackled. An open lattice of wavy lines enclosing florets extends over rim and cavetto sides to a large double-ringed medallion. Within this a sinuous tree and flowering shrubs at its foot appear, the decoration throughout being in turquoise and black with red and wan yellow enamels.

Diameter, 13½ inches.

From the Tabbagh Collection, New York.

725—Bokhara Plate

Seventeenth Century

Shallow ovoidal form, the spreading rim recurving. Rim border of freely executed checkered design in rich lapis-blue, cream-white and manganese. In the cavetto the same colors are used with the addition of a rich emerald, in the execution of various scrolls, medallions and leaf designs.

Diameter, 13 inches.

From the Tabbagh Collection, New York.

726—Koubatcha Plate

Sixteenth Century

Ovoidal cavetto with flaring rim. Brilliant glaze of greenish turquoise-blue heavily crackled. Decoration in black with manganese touches, on the rim a floral scroll border, and in the cavetto a large floral medallion with the scrolling floral stems and sprays radiating from a small carnation medallion at centre.

Diameter, 13½ inches.

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727—HISPANO-MORESQUE ALBARELLO

Sixteenth Century

420
Cylindrical, the sides slightly incurvate, with short sloping shoulder and cylindrical neck with everted lip; withdrawn foot. Creamy-white glaze, profusely ornamented in grayish lapis-blue and delicate brown lustre with stripes, Saracenic designs, and pseudo Cufic inscriptions.

From the Tabbagh Collection, New York.

Height, 12 inches.

728—PERSIAN JAR

Sixteenth Century

180
Inverted pear shape on a deep and slightly spreading foot; wide neck slightly contracting, and lightly molded lip. Four loop handles. Incised ornamentation of crude execution, in panels; lapis-lazuli glaze.

From the Tabbagh Collection, New York.

Height, 13¼ inches.

729—KOUATCHA PLATE

Sixteenth Century

150
Deep ovoidal form with rim flaring. Vivid blue-green glaze coarsely and boldly crackled, ornamented in a rich and brilliant ebony black with freely drawn floral and vermiculate scrolls.

Diameter, 13¼ inches.

From the Tabbagh Collection, New York.



500 730—HISPANO-MORESQUE ALBATELLO

Sixteenth Century

Slightly incurvate body, sloping shoulder and bottom, short cylindrical neck with lightly molded lip; convex foot. Cream glaze, with a delicate lustre decoration of floral scroll, and a bold leaf and bud scroll reserved and glazed in dark lapis-blue.

Height, 11 inches.

80 731—BOKHARA PLATE

Seventeenth Century

Ovoidal cavetto, spanned by a Greek cross in cream-white crackled in *café-au-lait*, reserved in a blue cross-hatched ground, and decorated in blue with floral designs. Between the arms, foliations in blue on white.

From the Tabbagh Collection, New York.

Diameter, 13 $\frac{3}{4}$ inches.

120 732—KOURATCHA PLATE

Sixteenth Century

Ovoid cavetto on broad and bold foot, with flat rim foliated. All surfaces glazed in green varying from pale to rich in tone, and both exterior and interior decorated in rich, deep black. In the cavetto a medallion of two fishes and panels of inscriptions. Border of scrolling leaves.

From the Tabbagh Collection, New York.

Diameter, 14 inches.

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260 733—Koubatcha Plate

Sixteenth Century

Ivory-white glaze with spacious *café-au-lait* crackle, covering both superior and inferior surfaces. Cavetto bottom occupied by a large and complex circular medallion in which conventional and somewhat naturalistic floral motives predominate, a quadrilateral figure overlying its centre. The decoration is in lapis-blue and emerald, with yellow and red enamels, and on the rim a single broad splash of deep aubergine.

From the Tabbagh Collection, New York.

Diameter, $14\frac{3}{4}$ inches.

80 734—Koubatcha Plate

Sixteenth Century

Ovoidal cavetto recurving in an expanding rim. Creamy glaze with *café-au-lait* crackle. In a large medallion filling the bottom, birds and flowers, and rocks like obelisks, with other conventional designs, in grayish lapis-blue. On the rim a highly conventional border of indefinite design, in lapis, showing deeper notes and with slight accents in brown.

From the Tabbagh Collection, New York.

Diameter, 14 inches.

65 735—Bokhara Bowl

Seventeenth Century

Oviform broadly expanding from a bold foot, the rim still further spreading. Interior and exterior decorated in blue, green, and white reserve, with conventional floral designs closely patterned and running-scroll borders.

Diameter, $14\frac{1}{4}$ inches.



525 736—HISPANO-MORESQUE PLATE

Sixteenth Century

Large and shallow ovoidal cavetto, plain, interrupted by a deep saucer-shaped umbo, its obtruding sides fluted in curling petal form and its medallion face adorned with fleurs-de-lis. Broad and flaring rim modeled with petals in relief. Decoration in conventional floral motives and diaper, in copper lustre on the cream glaze.

Diameter, 18¾ inches.

70 737—BOKHARA PLATE

Seventeenth Century

Shallow ovoidal form with expanding rim. The rim checkered in cobalt-blue, emerald-green and white, the same colors with the addition of eggplant-brown being used in an overlapping circular fanleaf design which fills the cavetto.

Diameter, 15 inches.

190 738—KOUATCHA PLATE

Sixteenth Century

Narrow rim, foliated and flat, spreading from an ovoid cavetto. All surfaces glazed in emerald green and adorned in brilliant black. On the rim a festooned border of leaf and fruit suggestion, below which the sides of the cavetto support a band of floral scroll in which pentafoil blossoms and morning-glory designs appear. The same motives freely drawn furnish the ornamentation of the bottom medallion, enclosed by three rings.

Diameter, 14 inches.

From the Tabbagh Collection, New York.

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739—Koubatcha Plate

Sixteenth Century

140 Shallow with flaring rim. White glaze with bold crackle. In the cavetto four bell-shaped figures in outline, enclosing primitive floral designs done in turquoise-blue and in a pale red and paler yellow enamel. Same colors used in enclosures of imbricated designs on the rim.

Diameter, 12¾ inches.

From Kouchakji Frères, New York.

740—HISPANO-MORESQUE PLAQUE

Sixteenth Century

80 Shallow and with a broad recurving rim. Cream glaze, with a conventional decoration in yellow lustre, the decoration on the umbo being of floral derivation. At the edge of the cavetto a single band of blue.

Diameter, 12¾ inches.

741—PERSIAN JAR

Sixteenth Century

90 Ovoid with low foot lightly spreading, short and broad neck with everted lip, and six strap-loop handles with rivets at the lower ends represented by bosses. Crudely incised decoration of successive cross-hatched bands and one deep band of diamond figures.

Height, 12¾ inches.

742—DAMASCUS DEEP DISH

Sixteenth Century

25 Circular, of ovoid contour, glazed in cream-white and decorated in green and blue, at bottom of cavetto with bunches of grapes pendent from stems and leaves, and on both exterior and interior of rim with borders of leaf-and-blossom scroll. (Repaired.)

Diameter, 13 inches.

From the Filippo Collection, New York, 1918.

743—PERSIAN GLOBULAR BOTTLE

Sixteenth Century

150 Tall cylindrical neck. Glazed in a clouded *bleu-de-ciel*, boldly crackled in *café-au-lait*, interrupted by four quatrefoils in dark lapis-blue bearing animal figures in cream-white relief, the design suggestive of Chinese influences. On neck and shoulder stellate figures in similar relief.

Height, 13 inches.

744—BOKHARA PLATE

Seventeenth Century

60 Shallow cavetto spanned by a cross reserved in white and penciled in two tones of blue with daisy-form and trifoliate designs, the spaces between the arms given to floral pencilings in blue confined by foliated outlines also in blue, with spandrels touched in in manganese and emerald.

From the Tabbagh Collection, New York.

Diameter, 13 inches.

745—BOKHARA PLATE

Seventeenth Century

35 Broad and shallow ovoidal cavetto with flaring rim, the rim and inner edge of cavetto decorated with conventional borders in blue and manganese on a white crackled ground, and the cavetto occupied by a large checker-board medallion in the same colors. Inferior surface incised with an unusual scroll border under a rich turquoise-blue glaze.

Diameter, 15½ inches.

From the Tabbagh Collection, New York.

746—PERSIAN (KIRMAN) VASE

Sixteenth Century

90 Oviform with a molded foot, molded lip, and two ear-loop handles. Glaze of rich turquoise-blue, mottled and crackled, and ceasing in a welter above the foot.

Height, 15 inches.

From the Tabbagh Collection, New York.

747—ITALIAN PLAQUE

60 Flaring broadly from a moderate foot; lip lightly molded. Sides of the cavetto decorated with trophies ornamented in crude motives of eastern suggestion, in a creamy grayish and crackled glaze within a dark blue ground. At the bottom a yellow shield.

Diameter, 15 inches.

ITALIAN AND SYRIAN TERRA-COTTAS

748—SMALL VASE OF TERRA-COTTA

Greek, Second Century B.C.

15 With the body formed of the head of a goddess.

Height, 5½ inches.

749—SMALL VASE OF TERRA-COTTA

Italian, Second Century A.D.

95 With the body formed of the head of a woman in colors.

Height, 6⅜ inches.

750—STATUETTE OF A KING

Egyptian, Twenty-second Dynasty

60 Representing his mummy, carrying the insignia of Osiris. In terra-cotta, coated with a fine green glaze. An inscription in hieroglyphics is cut down the front.

Height, 8 inches.

£3 Roman

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525 751—ARRETINE TERRA-COTTA TWO-HANDLED CUP

Italian, End of First Century A.D.

Decorated with a procession of cupids in relief round the bowl.

Height, $3\frac{1}{4}$ inches; diameter, $3\frac{1}{2}$ inches.

(Illustrated)

425 752—TWO-HANDLED CUP IN GREEN GLAZED TERRA-COTTA

Found at Maara, Syria, First Century A.D.

Decorated with vine leaves and grapes in relief.

Height, $2\frac{7}{8}$ inches; diameter, $3\frac{1}{2}$ inches.

(Illustrated)

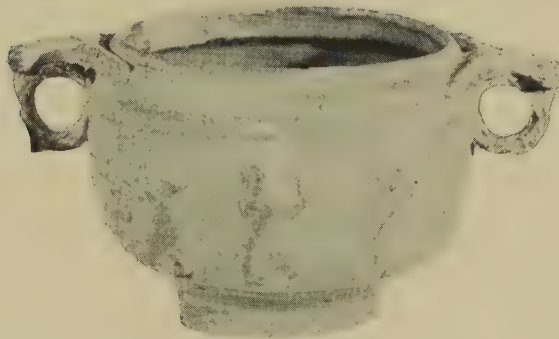
425 753—TWO-HANDLED CUP IN GREEN GLAZED TERRA-COTTA

Found at Maara, Syria, First Century A.D.

Decorated with laurel in relief.

Height, 3 inches; diameter, $3\frac{1}{2}$ inches.

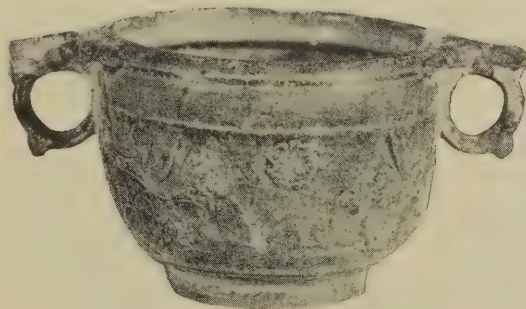
(Illustrated)



751



752 ³



753 ²

ARRETINE TERRA-COTTA CUPS (*Italian and Syrian First Century A.D.*)

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754—PAIR ITALIAN FAIENCE LARGE EWERS

Sixteenth Century

66 ch
200

Ovoid, with short spreading foot and lip, short straight tubular spout high on the shoulder, and loop-scroll and mask handle. Luminous glaze of soft creamy tone, decorated with a large medallion wreathed in mottled emerald, rich canary-yellow and dark orange, and circling from the high spout to the foot. Within the wreath the Coronation of the Virgin, executed in a varied use of the same colors with the addition of a soft cobalt-blue. The scene a church building flanked by cherubim, and above the roof the Virgin in half-figure, holding the nude Child, who is in the attitude of blessing the beholder. Above the Mother's head a crown held by angels in the clouds. Inscription on one ewer: A D M^a I R A N. On the other: A D T^r I B V I.

Height, 13½ inches.

(Illustrated)

755—ITALIAN FAIENCE LARGE BOTTLE-FORM VASE

Sixteenth Century

240

Large inverted pear shape with broad foot very short and slightly spreading; the high shoulder contracting gently in a tapering neck which expands lightly again to a beveled lip. Gray-white glaze of soft luminosity, with a symbolic and mythological ornamentation in polychrome largely in deep tones, soft and rich. Seated on a rock on a green mound a youthful figure soothing animals of the field with the balm of music—with a guitar-shaped viola played with a rustic bow. Above, the pharmaceutical inscription: A MELISSE. Enclosing the scene a conventional trophied wreath or garland; the reverse of the bottle *semé* with primitive scrolling sprays of floral derivation.

Height, 19¼ inches.

(Illustrated)



755



754



754

ITALIAN FAIENCE EWERS AND VASE OF THE SIXTEENTH CENTURY

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DECORATED TILES

10
756—RHAGES WALL TILE

Thirteenth Century

Hexagonal. Invested with a lustrous glaze of pure turquoise-blue. Beneath the glaze foliage and an animal in bold relief. (Repaired.)

Diameter, 7 inches.

From the Filippo Collection, New York, 1918.

15
757—DAMASCUS TILE IN CARVED AND INLAID FRAME

Sixteenth Century

Rectangular, exhibiting a bottle-form vase with bulbous neck and lip, amid naturalistic and conventional leaf and flower scrolls and other devices, in turquoise-green and manganese on a white ground.

Height, 8¼ inches; width, 8 inches.

30
758—THREE YEZD MOSQUE TILES (PERSIAN) IN FRAME

Thirteenth Century

Cruciform figure decorated with foliage in relief and glazed in turquoise-blue, flanked by two eight-pointed stars showing flowers and a bird in relief reserved in white on yellow lustre ground. One bordered by Neshkhi inscriptions in brown on white ground, and one with Cufic inscriptions in white on blue ground. (Restored.)

Diameters, 8 inches and 8½ inches.

From the Filippo Collection, New York, 1918.

15
759—DAMASCUS TILE IN CARVED AND INLAID FRAME

Sixteenth Century

Rectangular, displaying a globular vase with expanding neck and spreading foot in turquoise-green, on a rich lapis-blue ground. Both vase and the surrounding ground carry floral ornamentation reserved in white, including the hyacinth, tulip and carnation and other flowers.

Height, 9 inches; width, 9 inches.

30
760—SULTANABAD WALL TILE IN FRAME

Thirteenth Century

Rectilinear, picturing an elephant pursued by a lion, in relief, on a plain surface, beneath an intricately wrought frieze. Turquoise-blue glaze. (Repaired.)

Height, 8¼ inches; length, 10 inches.

From the Filippo Collection, New York, 1918.

761—TWO DAMASCUS WALL TILES IN FRAME

Sixteenth Century

Decorated in dark and light blue on white ground with foliar and highly ornate medallions, carefully placed, amid a scroll of pointed and sinuous leaves accented by blossom forms. Scroll borders at two sides.

Height, 11½ inches; length, 23½ inches.

From the Filippo Collection, New York, 1918.



762—TWO DAMASCUS TILES

Sixteenth Century

Rectilinear, with a rich and brilliant glaze, the ground a clouded lapis-lazuli blue. On this floral medallions in which traces of the Far Eastern lotus motive appear, smaller floral medallions and serrate leaves are finely executed in white, with details in red enamel and in turquoise and black. (Slight chips at edges.)

Height, 5 inches and 5¾ inches; length, 11¾ inches and 12 inches.

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100 763—DAMASCUS TILE IN CARVED AND INLAID FRAME · *Sixteenth Century*

Rectangular. Cream-white ground, with decoration in dark lapis-lazuli blue, rich turquoise-blue and a pale greenish-turquoise, and manganese, the composite design a rather close interlacement of scrolling floral forms and rigid medallions, the medallions polyfoliate, the blossoms including the tulip and carnation forms.

Height, 10½ inches; length, 10¾ inches.

40 764—RHAGES WALL TILE IN FRAME *Thirteenth Century*

Rectangular, displaying the upper part of a trifoliate arch, bearing Neshkhi inscriptions in low relief, with flying birds occupying the spandrels. Across the top an ornate frieze. The whole under a brilliant glaze of rich turquoise blue.

Height, 9 inches; length, 10½ inches.

From the Filippo Collection, New York, 1918.

90 765—DAMASCUS TILE IN CARVED AND INLAID FRAME *Sixteenth Century*

Rectangular. Adorned in turquoise and dark lapis blue with polyfoliate, petal and other floral medallions, and conventional leaf scrolls, in a broad and open interlacement, on a creamy white ground.

Height, 10¾ inches; width, 10¾ inches.

45 766—RHAGES PALACE WALL TILE IN FRAME *Thirteenth Century*

Rectangular, the entire surface given to a varied relief ornamentation, including a floral frieze with incidental birds, below which are highly conventionalized animalistic scrolls in the spandrels above a polyfoil arch, all in a creamy glaze on a copper lustre ground. The arch is in double outline of turquoise blue, with Neshkhi inscriptions enclosed, in lapis-blue on a lusted ground.

Height, 11¾ inches; width, 11½ inches.

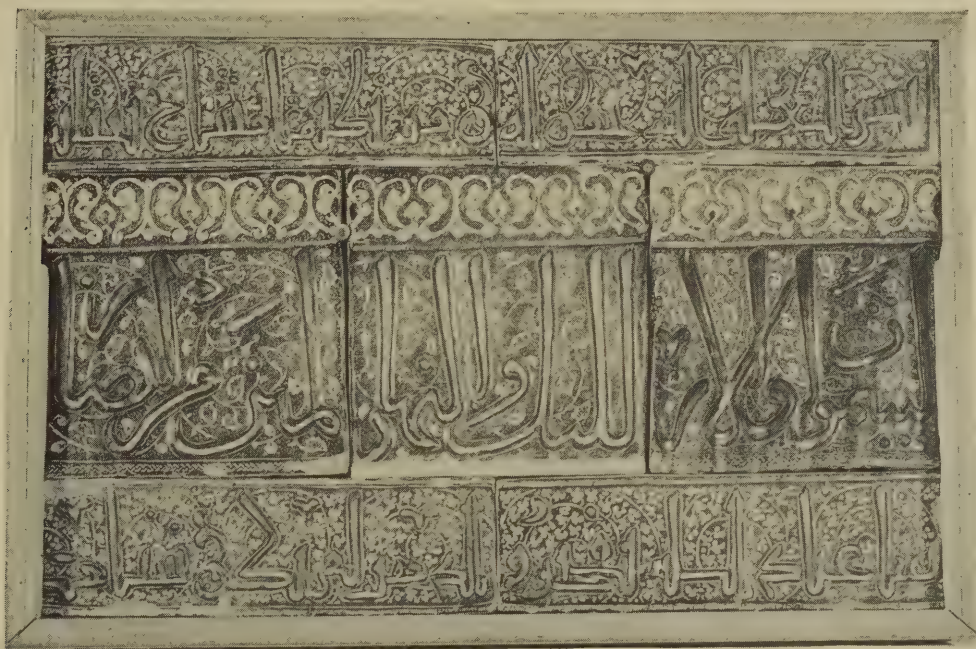
From the Filippo Collection, New York, 1918.

100 767—KASHAN TOMB TILE IN FRAME *Fifteenth Century*

Rectilinear, displaying a tall pointed arch with knobbed supports which are carried up to a lintel above, all in high relief, and embraced within a Neshkhi inscription in low relief. Within the arch floral scrolls in relief. All under a brilliant turquoise glaze.

Height, 16 inches; width, 12 inches.

From the Filippo Collection, New York, 1918.



768—PORTION OF KASHAN TILE MIHRAB IN FRAME *Thirteenth Century*

Rectilinear; formed of seven tiles, all with lustrous grounds, displaying floral ornamentation in white reserve. Across the centre, Koranic lettering, and at top and bottom, Cufic inscriptions, all in bold relief and glazed in grayish lapis-blue. Above the Koranic letters a bold frieze of highly conventional scroll.

Height, 20½ inches; length, 31 inches.

From the Filippo Collection, New York, 1918.

769—BRONZE SHOW CABINET WITH ~~ELECTRIC~~ *Electric* ~~Refrigerator~~ *Refrigerator*

Rectangular; fitted with glazed door and ends. Interior arranged with five glass shelves and lined with rose-du-Barry silk. On high oak base.

Height, 5 feet 3 inches; width, 4 feet 3 inches.

Base, height, 2 feet.

THIRD AFTERNOON'S SALE

WEDNESDAY, MARCH 7, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 770 to 962, inclusive

FRENCH AND ORIENTAL PORCELAIN

8- 770—Two EMPIRE PORCELAIN CUPS AND SAUCERS

(A) Large gadrooned cup and saucer. Decorated in reserve with medallion of bird, on gilded gray grounds. Interior gilded.

(B) Decorated with bands of flowers alternating with others of gilded pale green. (Chipped.)

3 each 771—Two EMPIRE PORCELAIN LARGE CUPS

(A) Faceted round body; alternately decorated with gilded green bands and reserved bouquets of flowers.

(B) Decorated with gilded panels of clustered varied flowers.

9 772—EMPIRE PORCELAIN COVERED BOUILLON CUP

Bowl-shape, with rustic handle; dome cover, with similar rustic entwined handle. Decorated with sprays of conventionalized flowers in gilding.

Diameter, 6½ inches.

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61/2
773—DECORATED PORCELAIN TÊTE-À-TÊTE COFFEE SET

Eighteenth Century

Consisting of coffee-pot, sucrier, creamer, two cups and saucers and tray. Richly decorated with rustic subjects, floral medallions and scroll-gilded royal blue borders.

774—DECORATED PORCELAIN TÊTE-À-TÊTE COFFEE SET

Eighteenth Century

Consisting of coffee-pot, sucrier, creamer, two cups and saucers and tray. Decorated with oval medallions of cupidons, sprigs of flowers and bandings in blue and gilding.

3
775—EMPIRE PORCELAIN INDIVIDUAL CHOCOLATE SET

Consisting of pot, covered sucrier, creamer, cup, saucer and tray. Decorated with "Shooting Scenes" reserved on Empire green grounds; gilded.

776—INDIVIDUAL DECORATED PORCELAIN COFFEE SET

Italian, Empire Period

Consisting of pot, covered sucrier, creamer, cup, saucer and tray. Decorated with classic panels depicting the "Muses" and "Venus and Adonis" in colors and gilding.

777—GILDED SILVER ENAMEL SET OF SPOONS

Elliptical bowls, with molded balustered handles displaying double eagles of Germany. The bowls with portraits of the late Royal family, Wagner and other artists. (Twelve spoons.) In case.

Note: "A Presentation Set."

778—GILDED SILVER ENAMEL SET OF SPOONS

Similar to the preceding; the bowls depicting monarchs of the world and important statesmen. (Twelve spoons.) In case.

Note: "A Presentation Set."

779—TWO LEAF CANDELABRA

Italian Late Eighteenth Century

Leaf-motived gadrooned shaft; enriched with winged *amorini*. On richly molded and scrolled round base. Five arms of scrolling acanthus leaves for lights.

Height, 20¾ inches.

Third Afternoon

780—CHINESE PORCELAIN CUP AND SAUCER

Ch'ien-lung

3750
Delicate semi-eggshell porcelain, both saucer and cup decorated in enamel colors with figure groups apparently copied from European engravings mounted on Chinese scrolls, and colored after paintings. (Slight repair at saucer rim.)

Diameter of saucer, $4\frac{1}{2}$ inches.

From the J. Pierpont Morgan Collection.

1750
781—CHINESE PORCELAIN TRAY (OR "BRUSH-WASHER")

K'ang-hsi

In form of a curling lotus leaf holding a seed-pod, a frog and a crab, and glazed in turquoise, *aubergine*, yellow and white.

Length, 5 inches.

From the J. Pierpont Morgan Collection.

150
782—PAIR CHINESE PORCELAIN AMPHORAS

K'ang-hsi

Slender, invested with a monochrome glaze of delicate lavender-blue, on one of mirror brilliancy, and almost *clair-de-lune* quality. (Slight repair at lip of one.)

Height, $5\frac{1}{2}$ inches.

From the J. Pierpont Morgan Collection.

1750
783—CHINESE PORCELAIN BOX WITH COVER

Ch'ien-lung

Lanceolate-leaf shape, with floral decoration in polychrome enamels on a brilliant white ground. On the leaf-shape cover, glazed in green, a young mother, recumbent, suckling her man-child, modeled in high relief and glazed in white, with flowered robes in polychrome enamels.

Length, 6 inches.

1750
784—BLANC-DE-CHINE STATUETTE

Seated figure of Kuan-yin, in robes and cowl and with high headdress, hands palm outward upon her right knee, in her right hand a scroll, a necklace crossing her breast. (Finger tips chipped.)

Height, $8\frac{3}{4}$ inches.

2250
785—BLANC-DE-CHINE STATUETTE

Figure of Kuan-yin, seated, right hand resting upon her right knee and left hand above it clasping a scroll (end slightly chipped); in her forehead the all-seeing eye.

Height, $8\frac{3}{4}$ inches.

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MISCELLANEOUS OBJECTS

786—ALBANIAN DAGGER AND SCABBARD *Eighteenth Century*

Curved blade; horn handle carved with fluting, and having silver mounts, jeweled. Wood scabbard encased in silver, with repoussé ornamentation in floral designs.

Length, 16½ inches.

From the Filippo Collection.

787—PERSIAN DAGGER AND SCABBARD *Seventeenth Century*

Curved blade, engraved with carnivores making prey of gazelles, gilded. Damascened handle exhibiting floral ornamentation and Neshkhi inscriptions. Contemporary scabbard in red velvet.

Length, 15¼ inches.

From the Filippo Collection.

788—FOUR BRONZE AND PORCELAIN AMULETS

- (A) Seated figure in bronze of the Egyptian god Setski.
- (B) Aztec; soft stone figure of a god.
- (C) Green hard stone bust of a dignitary (Aztec).
- (D) Blue porcelain Egyptian fish. (The All-seeing eye.)

789—TWO BRONZE PRESENTATION MEDALS (*Aztec*)

Circular, with plain reverses, inscribed "Club Tris al comendador Enrico Caruso, Homenaje." Obverse with symbolic Aztec motives most carefully reproduced.

Diameter, 3⅓ inches.

790—SCULPTURED IVORY CRUCIFIX *Italian, Seventeenth Century*

"Our Lord Nude Save a Loin-cloth." Nailed to an ebony cross; supported on an oblong molded base. Mounted in silver, with nimbus, floral scrollings and festoons.

Height, 25½ inches.

791—SILVER IKON *Russian, Seventeenth Century*

Oblong silver repoussé cover; enriched with two figures of saints standing at right and left of the sacred cross.

Height, 3 inches.

792—SILVER-MOUNTED TORTOISE-SHELL COFFRET

Italian, Eighteenth Century

32
Newell
Round hinged cover and body inlaid with red tortoise-shell. Mounted in silver, with scrolled corners, hasp, lock plate and bird-claw feet.

Height, $6\frac{1}{4}$ inches; length, $7\frac{3}{4}$ inches.

793—TWO KONTI BRONZE BOOK ENDS

42
Two "The Thinker." Youth seated at a pedestal wearing a meditative air. On molded base. Red-brown patina. Signed and dated 1914.

Height, $8\frac{1}{2}$ inches.

794—PERSIAN BRASS CIRCULAR DISH OR DEEP TRAY

135
Persian
Ovoidal body, with curving and widely flaring festooned rim of eighteen points. Incised decoration throughout the rim and covering the superior surface of the bottom, disclosing floral panels and brocade borders, and quatrefoils enclosing animals and conventional figures and flowers, on a diapered ground.

Diameter, $18\frac{3}{4}$ inches.

TEXTILES

795—GOLD-EMBROIDERED LINEN BORDER *Mitylenian, Eighteenth Century*

15
Ivory linen lawn; enriched in gold threads and ivory linen threads with beautiful scrollings of flowers and pomegranate motives having drawn-work centers. Festooned medallioned border at foot.

Length, $2\frac{1}{2}$ yards; depth, 14 inches.

796—ASIA MINOR GOLD-EMBROIDERED COVER

11
Olive-green satin; enriched in gold threads, pink, blue and yellow silks, with cruciform floral medallion and borders of scrolling flowers.

20 inches square.

797—TURKISH GOLD-EMBROIDERED LINEN COVER

15
Tyrian-red linen; enriched in gold with three bandings of inscriptions interrupted by narrower bands of mock inscriptions. Trimmed with gold lace.

2 yards by 20 inches.

798—ASIA MINOR EMBROIDERED LINEN COVER

10
Deep ivory linen; solidly embroidered in crimson, blue, pink, yellow, green and ivory, with scrollings of large varied flowers.

$41\frac{1}{2}$ inches by 36 inches.

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10- 799—BOKHARA GOLD-BROCADED LINEN COVER

Ivory linen; woven with varied gold, green and pink stripes of floral and geometric motives.

3 yards 8 inches by 29 inches.

12 50- 800—ASIA MINOR GOLD-EMBROIDERED LINEN COVER

Ivory linen; enriched in gold threads with inscribed center, bouquets of flowers and crescents. Deep border of interlacing floral scrollings.

37 inches square.

22 50- 801—TURKISH GOLD AND SILVER EMBROIDERED LINEN COVER

Displaying inscribed center and borders in silver and gold threads on old red linen. Paneled and trimmed with gold lace.

39 inches by 36 inches.

6 802—ALBANIAN GOLD-EMBROIDERED CLOTH COVER

Crimson cloth, scrolled and fitted with ivory cloth border. Enriched with scrolled medallions and fanlike motives.

29 inches by 12½ inches.

7 803—JAPANESE GOLD-EMBROIDERED SILK CUSHION

Deep blue silk; enriched in raised gold threads with sacred tortoise amid wave motives. Trimmed with tassels; lined with old red silk.

31 inches by 26 inches.

35- 804—ASIA MINOR GOLD-EMBROIDERED VELVET COVER

Royal blue velvet; enriched in raised gold threads with scrolled medallion and baskets of flowers at corners, birds and scrollings of blossoms. Trimmed with gold fringe. Lined with purple velvet.

38 inches square.

11- 805—ASIA MINOR GOLD-EMBROIDERED VELVET CUSHION

Ivory velvet; enriched in varied stitches of gold threads, with birds and baskets of flowers. Trimmed with fringe.

18 inches square.

15- 806—GOLD-EMBROIDERED CRIMSON VELVET CUSHION

Lustrous velvet; enriched in raised gold with varied birds and baskets of flowers at corners. Trimmed with gold fringe.

19 inches square.

15 807—ASIA MINOR GOLD-EMBROIDERED VELVET CUSHION

Similar to the preceding. Blue velvet.

15 808—TURKISH GOLD-EMBROIDERED SILK COVER

Pale blue satin center medallion and border; enriched with mock inscriptions. Crimson satin ground with scrolled palmette motives having green silk centers.

36 inches by 34 inches.

15 809—ASIA MINOR GOLD-EMBROIDERED LINEN COVER

Ivory linen; enriched in solid gold threads with florally paneled center; wheat and angular scrollings in border. Trimmed with gold lace.

35 inches by 19 inches.

22 810—JAPANESE SILVER AND GOLD EMBROIDERED VELVET COVER

Lustrous amber-toned velvet; enriched in gold and silver threads with passages of pink, displaying birds amid growing bamboo. Floral scroll border.

1 yard 34 inches by 1 yard 8 inches.

811—JAPANESE GOLD-EMBROIDERED VELVET COVER

Soft amber-toned velvet; displaying in ivory silk and gold threads cranes flying and perched amid lotus flowers. Border of further scrolling lotus flowers.

1 yard 22 inches by 32 inches.

17 812—TURKISH GOLD-EMBROIDERED SATIN COVER

Olive-green satin; enriched with symbolic motives, pale blue medallion and bracket corners having pineapple and dragon-fly motives. Inscribed medallion border of red satin.

2 yards by 19 inches.

22 50 813—TURKISH GOLD-EMBROIDERED SATIN COVER

Similar to the preceding; with pale blue satin ground, crimson medallion and corners; olive-green border.

110 814—ASIA MINOR GOLD-EMBROIDERED SILK COVER

In the form of a prayer rug. Crimson silk mihrab enriched in green and gold with vase of flowers. Green silk spandrils, with scrollings of flowers. The mihrab flanked by old pink floral panels. Green border adorned with crimson silk medallions bearing inscriptions in gold.

2 yards 33 inches by 1 yard 34 inches.

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2750
Needle
140
815—NEEDLE-PAINTED PICTURE

By Sparacino

The "Apotheosis of Caruso." The head of the famous tenor rising from the waves; bordered by scrollings. Inscribed: "Gielo E Mar." Signed and dated 1920. Framed.

Height, 22 inches; width, 16 inches.

816—CHINESE PAINTING ON SILK

Ming Period

"The Apotheosis of Buddha." The apostle of patience seated enthroned in a rocky landscape; occupied by many devotees and followers. Framed with gold brocaded deep blue mat.

Height, 61 inches; width, 31 inches.

140
817—CHINESE PAINTING ON SILK

Ming Period

Similar to the preceding.

Height, 61 inches; width, 31 inches.

48
818—CHINESE PAINTING ON SILK

Ming Period

"Buddha Enthroned." The apostle of patience enthroned within a medallion of brocade motives; enriched at foot with wave devices; at crown with cloud scrolls. Framed with mat of tapestry-woven silk patterned with geometric brocade in rich colors.

Height, 41½ inches; width, 27 inches.

134
819—TWO JAPANESE PAINTINGS ON SILK

"White Heron and Iris" and "Bird on Branch." In soft colorings, realistically portrayed. Framed.

Heights, 10½ and 11 inches; widths, 8¾ and 9 inches.

6
820—TWO JAPANESE PAINTINGS ON PAPER

"Plover" and "Hawk on Pine Branch." The former amid narrow-leaved grasses; the latter interestedly watching other flying birds. Fujiyama in the distance. Framed.

Heights, 10¼ and 8¾ inches; widths, 8¼ and 11 inches.

120
821—GOLD-EMBROIDERED SILK COURT ROBE OF QUEEN MARIA CAROLINA OF NAPLES

Consisting of bodice, skirt and court train. The bodice and skirt of heavy ribbed flame-crimson silk embroidered in pure gold threads with vertical bandings of floral motives interrupting grounds *semé* with fleurs-de-lis and finished at foot with imbricated scallop shells, the device of Naples. The train of royal blue silk finished with floral border of gold threads and bullion fringe.

Length of train, 3⅔ yards.

Note: Queen Maria Carolina, of Naples, was the close friend of the famous Lady Hamilton, and of the naval hero, Lord Nelson.

10 822—TWO ANTIQUE SILVER STAGE RINGS

(A) Oval Egyptian beetle scarab, inscribed at back; simple band mounting.

(B) Amethystine, in scrolled mounting.

13 823—SILVER POISON RING

Turkish Eighteenth Century

Inscribed circular screw bezel, with compartment for poison or pungent. Reeded ring, with grotesque scrollings supporting bezel.

Costumes and Accessories worn by Mr. Caruso in the various Operas in which he appeared. In instances there are several portions of different costumes grouped, as the famous tenor loved occasionally to change his costume for each character when possible. In other instances there are parts for the same character, but for different acts of the same opera.

27 50 824—OPERA COSTUME FOR THE CHARACTER OF "MANRICO"

Opera, "Il Trovatore," by Verdi. Consisting of large lavender broad-cloth mantle with velvet collar, cream silk smock, silk shorts, tights, embroidered lavender silk velvet coat finished with collar and sleeves of chain mail, and gray suède top-boots having embroidered velvet tops.

10 825—OPERA COSTUME FOR THE CHARACTER OF "MANRICO"

Opera, "Il Trovatore," by Verdi. Consisting of gold-embroidered gray-blue silk coat, rose-pink silk shorts, pale blue shorts, and blue leather shoes. The coat slashed at sleeves, handsomely embroidered with spangled V at throat and bands in gold.

20 826—OPERA COSTUME FOR THE CHARACTER OF "THE MONK"

Opera, "La Favorita," by Verdi. Consisting of two gold brocade chasubles. One gray with floral scrollings in gold, bearing a crimson velvet cross and jewelled gold-embroidered silver border with coronetted shield at base. The other similarly enriched on cloth-of-gold and green velvet borders.

20 827—OPERA COSTUME FOR THE CHARACTER OF "DON JOSÉ"

Opera, "Carmen," by Bizet. Consisting of embroidered brown broad-cloth jacket and shorts, multicolored scarf patterned with zigzags, black calf military top-boots, the famous old and worn tan suède shoes, and two pairs of high leggings in brown leather.

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15
828—OPERA COSTUME FOR THE CHARACTER OF "DON JOSÉ"

Opera, "Carmen," by Bizet. Consisting of embroidered bottle-green toreador jacket and shorts, multicolored striped cloth scarf trimmed with lattice ball fringe, pair of green suède boots and pair of green suède high leggings.

17
829—OPERA COSTUME FOR THE CHARACTER OF "IL DUCA"

Opera, "Rigoletto," by Verdi. Consisting of gray striped brocaded velvet court coat trimmed with rhinestone buttons, similar velvet shorts, particolored tights, lawn ruff, gray velvet bonnet-hat and gray kid shoes trimmed with rhinestone rosettes.

28
830—OPERA COSTUME FOR THE CHARACTER OF "IL DUCA"

Opera, "Rigoletto," by Verdi. Consisting of embroidered velvet and damask doublet, shorts and cloak, lawn ruff, two amber and golden yellow bonnet-caps, high black calf military top-boots, gray suède shoes and blue tights. The doublet of cream floral damask striped with changeable blue and amber velvet; richly embroidered with gold scrollings and spangles. The cloak and shorts of similar velvet, enriched with scrollings in silver and gold.

31
831—OPERA COSTUME FOR THE CHARACTER OF "IL DUCA"

Opera, "Rigoletto," by Verdi. Consisting of deep old-yellow doublet, shorts and plumed bonnet-cap, silk stockings, old-red tights, velvet shoes and old-yellow velvet shoes. The doublet striped with old silver and velvet on deeper toned broadcloth.

32
832—OPERA COSTUME FOR THE CHARACTER OF "IL DUCA"

Opera, "Rigoletto," by Verdi. Consisting of embroidered silk doublet and shorts, emerald-green velvet bonnet-cap, puffed green suède shoes and dagger having crimson velvet sheath and belt. Doublet and shorts of apple-green ribbed silk enriched with bands of silver lace, scrollings, many cut-steel buttons and crimson velvet belt.

33
833—OPERA COSTUME FOR THE CHARACTER OF "IL DUCA"

Opera, "Rigoletto," by Verdi. Consisting of embroidered velvet and silk doublet and shorts, *bleu-de-ciel* mantle and bonnet-cap, flesh-colored tights and gray velvet shoes. Doublet and shorts of gray corded silk and deeper toned velvet, variously enriched in gold, silver threads and cut-steel beads, with scrollings and curious chevrons. The velvet mantle in gold threads and spangles, with collar and deep borders of varied floral scrollings.

834—OPERA COSTUME FOR THE CHARACTER OF "IL DUCA"

15
Opera, "Rigoletto," by Verdi. Consisting of embroidered leather and velvet doublet, wine-crimson velvet bonnet-cap, green silk tights and high black leather boots buttoning to thighs. Brown suède leather doublet, with green velvet collar and sleeves, enriched with scrollings of silver threads and appliqués of wine-red velvet.

22 1/2
835—OPERA COSTUME FOR THE CHARACTER OF "RICCARDO"

Opera, "Ballo in Maschera," by Verdi. Consisting of deep steel-gray velvet coat, gray satin shorts and richly brocaded orange pink and gold waistcoat. The coat and vest trimmed with faceted steel buttons, silver lace and numerous frogs.

35
836—OPERA COSTUME FOR THE CHARACTER OF "RICCARDO"

Opera, "Ballo in Maschera," by Verdi. Consisting of wine-crimson velvet coat, velvet bordered cloth mantle, ribbed plum-colored silk shorts, trunks and two pairs of varicolored lavender tights. The coat trimmed with numerous gold frogs, buttons and deep lace in sleeves.

35
837—EMBROIDERED VELVET MANTLE FOR THE CHARACTER OF "RICCARDO"

Opera, "Ballo in Maschera," by Verdi. Rich purple silk velvet with silk collar, enriched with scrolled and geometric bandings in silver threads and faceted steel motives.

31 1/2
838—EMBROIDERED VELVET CAPE FOR THE CHARACTER OF "RICCARDO"

Opera, "Ballo in Maschera," by Verdi. Lustrous ruby red velvet, enriched in applique velvet of lighter tone, gold threads and spangles with floral jardinière, bandings and ogivals; similar collar with gold cords and tassels.

17 1/2
839—OPERA COSTUME FOR THE CHARACTER OF "RICCARDO"

Opera, "Ballo in Maschera," by Verdi. Consisting of rich amber velvet and silk coat, shorts and gold-brocaded gray silk waistcoat. Ribbed silk coat, enriched with stripes of velvet scrolled with spangles and silver threads; the shorts of velvet, with silk and silver enrichment.

10
840—OPERA COSTUME FOR THE DISGUISED CHARACTER OF "RICCARDO"

Opera, "Ballo in Maschera," by Verdi. Long black silk domino-cowled habit with old-rose ribbon and velvet mask.

10
17.50
37.50
74.00
73.00
12.50
56.50 (21.7)

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132 ✓
100
841—OPERA COSTUME FOR THE CHARACTER OF "RICCARDO"

Opera, "Ballo in Maschera," by Verdi. Consisting of velvet and broad-cloth jacket and shorts, and black silk tights. Deep blue cloth jacket, enriched with slashings of velvet worked with stripes and rosettes of blue beads. Collar and cuffs of old ivory floral lace. Velvet shorts, with similar enrichment in cloth and dark blue ribbons.

20
842—OPERA COSTUME FOR THE CHARACTER OF "RICCARDO"

Opera, "Ballo in Maschera," by Verdi. Consisting of velvet and silk jacket and shorts, blue points to pin on, ivory and gray silk stockings and gray suède shoes. Honeycomb patterned gray-blue silk jacket, enriched with slashings and bandings of similar colored velvet adorned in gold with floral scrollings; collar and deep cuffs of Venetian Gothic lace. Shorts of gray-blue velvet trimmed with silk and gold embroidery and many ribbon points.

12
5
843—OPERA COSTUME FOR THE CHARACTER OF "RICCARDO"

Opera, "Ballo in Maschera," by Verdi. Consisting of various portions of costumes; long gray cloth mantle, red linen cape, brown cloth helmet-shaped cap, green gray shorts and embroidered blue cloth sleeveless jacket.

117
75
844—OPERA COSTUME FOR THE CHARACTER OF "DES GRIEUX"

Opera, "Manon," by Massenet. Consisting of brown broadcloth coat, trimmed with tortoise-shell buttons; deep russet-brown satin shorts and golden-yellow silk waistcoat, very richly embroidered with scrollings of large flowers and fruit in colors and gold threads.

119
70
845—OPERA COSTUME FOR THE CHARACTER OF "DES GRIEUX"

Opera, "Manon," by Puccini. Consisting of rich russet-brown velvet coat, frogged with similar colored cords and trimmed with large silk buttons, gray brocaded floral patterned silk waistcoat and another of sprigged golden-yellow silk.

117
5
846—OPERA COSTUME FOR THE CHARACTER OF "DES GRIEUX"

Opera, "Manon," by Massenet. Black broadcloth cassock and mantle, black corded silk coat, trimmed with jet buttons, black silk sash and two pairs of patent leather shoes, trimmed with silver and rhinestone buckles.

25—
27⁵⁰—
22⁵⁰—
15⁰⁰—
15—
17⁵⁰—
17⁵⁰—
847—OPERA COSTUME FOR THE CHARACTER OF "DES GRIEUX"

Opera, "Manon," by Puccini. Consisting of embroidered dove-gray cloth coat, gray silk shorts, figured ivory silk waistcoat, pair of buttoned high top-boots in gray suède and deeper gray suède shoes. The coat enriched in cordonnet with large scrollings on fronts, pockets and tails.

848—OPERA COSTUME FOR THE CHARACTER OF "DES GRIEUX"

Opera, "Manon," by Massenet. Consisting of rich gold-brocaded coat trimmed with rhinestone buttons, pale yellow satin shorts with similar buttons, gold-medallioned brocaded old-pink waistcoat, dove-gray cloak with three capes and pair of gray suède shoes.

849—OPERA COSTUME FOR THE CHARACTER OF "DES GRIEUX"

Opera, "Manon," by Puccini. Consisting of bottle-green coat, trimmed with lighter velvet cuffs, pockets and frogs, velvet waistcoat, velvet shorts and another pair in bottle-green cloth, deep russet-brown mantle and green suède three-buckled shoes.

850—OPERA COSTUME FOR THE CHARACTER OF "DES GRIEUX"

Opera, "Manon," by Puccini. Consisting of embroidered lavender velvet court coat, lavender satin shorts, trunks and deep lavender suède shoes. The coat embroidered in gold and deeper tones of lavender, with floral scrolls at fronts, pockets and tails; trimmed with rhinestone and enameled buttons.

851—OPERA COSTUME FOR THE CHARACTER OF "DES GRIEUX"

Opera, "Manon," by Massenet. Consisting of black corded silk long mantle, waistcoat, shorts and tights, ivory silk blouse trimmed with jabot of floral lace and black patent leather shoes having red heels and rhinestone buckles.

852—OPERA COSTUME FOR THE CHARACTER OF "FAUST"

Opera, "Faust," by Gounod. Consisting of blue cloth and velvet jacket, shorts, blue velvet bonnet-cap, gray silk tights and gray suède shoes. Cloth jacket and shorts enriched with deeper blue velvet slashings; trimmed with beaded floral motives.

853—OPERA COSTUME FOR THE CHARACTER OF "FAUST"

Opera, "Faust," by Gounod. Consisting of gold-embroidered doublet, shorts and bonnet-cap, pink silk tights and slashed green velvet shoes. Green cloth doublet and shorts enriched with yoke and bands of green velvet, embroidered with gold scrollings; the sleeve-slashings caught with rhinestones.

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854—OPERA COSTUME FOR THE CHARACTER OF "FAUST"

Opera, "Faust," by Gounod. Consisting of embroidered lavender cloth jacket, shorts and extra trunks of slashed velvet, pair of silk tights and jeweled pailletted lavender silk and velvet bonnet-cap. The jacket and shorts enriched with slashings of deeper toned lavender velvet, silver buttons and frogs.

855—OPERA COSTUME FOR THE CHARACTER OF "NEMORINO"

Opera, "Elisir d'Amore," by Donizetti. Consisting of rich russet-brown velvet jacket, trimmed with guipure frogs and mother-of-pearl buttons, velvet shorts, old-red woollen stockings and yellow kid high boots having roll-over tops.

856—OPERA COSTUME FOR THE CHARACTER OF CHÉNIER

Opera, "Andrea Chénier," by Giordano. Consisting of tailcoat and shorts of striped olive-green silk; the coat trimmed with velvet collar and cuffs, plain silk revers and corded frogs.

857—OPERA COSTUME FOR THE CHARACTER OF "EDGARDO"

Opera, "Lucia di Lammermoor," by Donizetti. Consisting of embroidered black velvet jacket, similarly enriched velvet mantle, shorts, beaded belt and shoes, and an extra pair of slashed black suède shoes. The jacket is slashed over an ivory corded silk blouse and is richly embroidered with scrolled-beaded bands. Trimmed with round enameled and gilded buttons.

858—OPERA COSTUME FOR THE CHARACTER OF "TURIDDU"

Opera, "Cavalleria Rusticana," by Mascagni. Consisting of black velvet jacket trimmed with gray braids and mother-of-pearl buttons, long gray cloth trousers flaring toward boots and there trimmed with black velvet and further mother-of-pearl buttons, black cloth cloak, two red cloth fezzes and gray suède shoes banded with black patent leather.

859—OPERA COSTUME FOR THE CHARACTER OF "JULIEN"

Opera, "Julien," by Charpentier. Consisting of warm tortoise-shell velours coat trimmed with brown braid, knee-trousers, gray velours waistcoat and brown felt quilted hat.

Third Afternoon

19 860—OPERA COSTUME FOR THE CHARACTER OF "JULIEN"

Opera, "Julien," by Charpentier. Consisting of dark gray-blue coat, trimmed with dark blue velvet collar and braid, long trousers to match, knee-trousers in gray-black cloth and high-crowned purple felt hat, finished with cut-steel band.

750 861—OPERA COSTUME FOR THE CHARACTER OF "JULIEN"

Opera, "Julien," by Charpentier. Consisting of gray cloth coat with velvet collar, similar colored long trousers, blue knee-trousers, green quilted cloth soft hat and high-crowned green felt hat trimmed with cut-steel and velvet band.

5 862—OPERA COSTUME FOR THE CHARACTER OF "EDGARDO"

Opera, "Lucia di Lammermoor," by Donizetti. Consisting of black velvet jacket with buff leather scalloped collar and cuffs; trimmed with braided and frogged pockets, square silvered buttons and Brussels lace jabot. High buttoned gray suède top boots.

712 863—OPERA COSTUME FOR THE CHARACTER OF "FLAMEN"

Opera, "Ladoletta," by Mascagni. Consisting of dark blue cloth dress coat, trimmed with velvet collar and cuffs and black horn buttons, similar cloth trousers widely braided at sides and turquoise-blue waistcoat.

712 864—OPERA COSTUME FOR THE CHARACTER OF "FLAMEN"

Opera, "Ladoletta," by Mascagni. Consisting of dark brown cloth trimmed with seal-black velvet collar, cuffs and buttons, long trousers of similar cloth and gray velours waistcoat.

22 1/2 865—OPERA COSTUME FOR THE CHARACTER OF "VASCO DI GAMA"

Opera, "L'Africana," by Meyerbeer. Consisting of buff leather jerkin showing shirt of mail at arms and skirt over paneled crimson velvet, crimson silk shorts and two pair of tights, large burnt-orange cloth mantle, crimson velvet bonnet-cap and two pairs of russet-brown suède top-boots.

10 866—OPERA COSTUME FOR THE CHARACTER OF "DICK JOHNSON"

Opera, "The Girl of the Golden West." Consisting of five blue flannel shirts, red woolen vest, tan cloth riding breeches, long black calf top-boots, Mexican carved leather belt and holster.

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20
867—OPERA COSTUME FOR THE CHARACTER OF "ENZO"

Opera, "La Gioconda," by Ponchielli. Consisting of brocade and velvet doublet, embroidered velvet short jacket, ivory silk skirted shorts, brocade fez with rhinestone medallion, embroidered blue velvet fez, velvet shoes and brown suède top-boots. The doublet of blue velvet with panels of spangles. Rhinestones, braided and gold scrollings; yoke of spangled floral embroidery. Short jacket of wine-purple velvet paneled with silver braid and patterned galloon.

10
868—OPERA COSTUME FOR THE CHARACTER OF "ENZO"

Opera, "La Gioconda," by Ponchielli. Consisting of velvet-enriched cloth coat, lavender gray silk trunks, ivory silk tights, round cloth cap trimmed with velvet band and cut-steel medallions, and purple suède shoes having cut-steel scrollings at front. Wine-purple cloth coat slashed and trimmed with similar colored velvet, cloth-of-silver and silver cords in the slashings; belt with cut-steel medallion.

75
869—OPERA COSTUME FOR THE CHARACTER OF "RAOUL"

Opera, "Les Huguenots," by Meyerbeer. Consisting of green and lavender large broadcloth mantles. The green with scalloped edges, trimmed with border of green and ivory brocade. The lavender, with deep collar and inner and outer borders embroidered in purple and ivory with bands of scrolling flowers and detached blossoms.

10
870—OPERA COSTUME FOR THE CHARACTER OF "RAOUL"

Opera, "Les Huguenots," by Meyerbeer. Consisting of jetted purple velvet doublet, two pairs of similar velvet trunks, purple silk tights, two pairs of purple velvet and suède shoes and high purple riding boots in suède, laced at sides. Velvet doublet is enriched with slashed silk sleeves, cloth waist and broad rich bands of silver braid and motives in small jet beads; the trunks with jetted bands of velvet over purple silk.

20
871—OPERA COSTUME FOR THE CHARACTER OF "RAOUL"

Opera, "Les Huguenots," by Meyerbeer. Consisting of rich green velvet and silk doublet, two pair shorts, cape, bonnet-cap and bag, green suède shoes and long laced riding boots. The doublet and other velvet garments are richly embroidered with gold cords and jet bead bandings.

872—OPERA COSTUME FOR THE CHARACTER OF "RADAMES"

45
Opera, "Aïda," by Verdi. Consisting of embroidered Egyptian long robe, blue silk cap with silvered ring ornamentation, striped cap with silver swan and red leather high strapped boots inlaid with gilded bands. Robe of yellow cloth enriched at neck, cuff of sleeves and foot with silk embroidery; on breast with brown leather medallion bearing scarab and plates of gilded brass; striped skirt below and long central panel of blue and pink silk studded with many-colored mock jewels, and fringed.

873—OPERA COSTUME FOR THE CHARACTER OF "RADAMES"

70
Opera, "Aïda," by Verdi. Consisting of long jeweled robe, head-dress, coronet, short sword with crimson velvet sheath and jeweled hilt, six tooled leather armlets and brown strapped shoes. Robe of ivory cloth at yoke and arms embroidered in silk and enriched with pendent turquoise plaquettes; breast medallion of red suède leather studded with symbolic lotus, sphinx and leonic heads in gilded brass; short skirt of green and ivory striped cloth below and central long panel heavily studded with mock jeweled scrollings and birds.

874—OPERA COSTUME FOR THE CHARACTER OF "RADAMES"

40
Opera, "Aïda," by Verdi. Consisting of short-sleeved embroidered robe, embroidered girdle with red and gold-sheathed sword, yellow silk jacket, eleven varied armlets and collars, embroidered red silk and yellow linen mantle, brown shoes and silver and gold helmet-shaped head-dress. The robe, imbricated with gold lobes and studded with bosses, is of deep blue, crimson, orange and green satin; finished with crimson silk skirt fringed in gold and printed with scenes from Egyptian mythology.

20
875—OPERA COSTUME FOR THE CHARACTER OF "RADAMES"

Opera, "Aïda," by Verdi. Consisting of skirted robe of gray cloth embroidered in ivory satin, blue and orange silks with flowers and lotus bandings; loose white leather girdle with jeweled bands and symbols in gold threads; brown laced leather sandals.

876—OPERA COSTUME FOR THE CHARACTER OF "RODOLFO"

14
Opera, "La Bohême," by Puccini. Consisting of dark brown broadcloth dress coat having velvet collar and cuffs, yellow floral brocade waistcoat, gray and brown long tweed trousers, soft brown felt hat and black calf boots.

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17 1/2 877—OPERA COSTUME FOR THE CHARACTER OF "RODOLFO"

Opera, "La Bohême," by Puccini. Consisting of gray cloth dress coat with velvet collar, striped gray tweed trousers, gray and green muffler, and eight brown and black silk ties.

21 50 878—OPERA COSTUME FOR THE CHARACTER OF "LIONEL"

Opera, "Marta," by Von Flotow. Consisting of wine-red skirted coat having velvet collar and cuffs, oval miniature on black ribbon, long skirted waistcoat and shorts of dark yellow cloth, three high-crowned black felt hats, brown leather belt, pair of black patent leather shoes, gray suède slippers and gray cloth cloak.

25 879—OPERA COSTUME FOR THE CHARACTER OF "CANIO"

Opera, "Pagliacci," by Leoncavallo. Consisting of tan smock and trousers trimmed with black and white rosettes, tan lawn ruff, three white linen ruffs and jabot, two pairs white leather shoes, and one pair of tan canvas shoes with black and tan rosettes.

75 880—OPERA COSTUME FOR THE CHARACTER OF "THE MONK"

Opera, "La Favorita," by Verdi. Gold and silver embroidered chasuble; field with blue and silver floral motives bearing crimson velvet cross and jeweled border of gold and silver cloth.

15 881—TWO CLOAKS WORN BY ENRICO CARUSO IN OPERA

(A) Ruby-crimson velvet trimmed with galloon on one side and dove-gray velvet on other, embroidered in silver with scrollings.

(B) Deep brown hooded broadcloth cloak, embroidered in gay colors with squares and borders of scrollings.

10 882—BLACK VELVET COAT, TIGHTS AND WAISTCOATS WORN BY ENRICO CARUSO IN OPERA

(A) Black velvet dinner packet for "La Bohême."

(B) Two pairs silk tights; pale blue and dark green.

(C) Five waistcoats, variously of pink cloth, ivory and pink striped silk with rhinestone buttons; orange cloth trimmed in gold and dotted lavender silk.

5 883—TEN ASSORTED WIGS WORN BY ENRICO CARUSO IN OPERA

Brown and gray perukes and eight varied colored close-fitting wigs.

Third Afternoon

742 884—TEN ASSORTED WIGS WORN BY ENRICO CARUSO IN OPERA

One brown and two gray perukes and seven varied colored close-fitting wigs.

742 885—TEN ASSORTED WIGS WORN BY ENRICO CARUSO IN OPERA

Gray, white and brown perukes and seven varicolored close-fitting wigs.

742 886—TEN ASSORTED WIGS WORN BY ENRICO CARUSO IN OPERA

Two gray and two brown perukes and six varied colored close-fitting wigs.

1242 887—TWO PAIR OF RHINESTONE BUCKLES WORN BY ENRICO CARUSO IN OPERA

Oblong, in two sizes; one pair with black leather thongs. (Two stones missing.)

1 888—TWO RHINESTONE SHOE BUCKLES WORN BY ENRICO CARUSO IN OPERA

Curved oval; with four rows of stones in silvered settings.

5 889—TWO RHINESTONE SHOE BUCKLES WORN BY ENRICO CARUSO IN OPERA

Oblong, with round corners; three bands of stones in silvered setting; blue silk and gold leather thongs.

7242 890—TWO JEWEL FOPS WORN BY ENRICO CARUSO IN OPERA

One, silvered setting; other, gilded. Set with varicolored mock jewels.

25 891—FOUR JEWEL BELTS AND NECKLACE WITH MEDALLION WORN BY ENRICO CARUSO IN OPERA

(A) Two silvered, variously linked and enriched.

(B) Two good galloon, one with coral medallions, other with circular medallions. (Both slightly imperfect.)

(C) Curiously linked gilded chain terminating in medallioned head of a Roman warrior.

22 1/2 892—SCOTCH SILVER BROOCH

(By Forsyth of Glasgow)

Round; with runic bands and five similarly enriched bosses. In black leather case. Worn in the character of Edgardo in "Lucia di Lammermoor."

10 893—SIX BRASS ARMLETS FOR THE CHARACTER OF "SAMSON"

Opera, "Samson and Delilah," by Meyerbeer. Variously paneled and enriched with brown leather.

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711- 894—FOUR PAIRS OF SHOES WORN BY ENRICO CARUSO IN OPERA

- (A) White suède used by the character "Le Prophète."
- (B) High-lace green suède, also for same character.
- (C) Maroon morocco, used by the character "La Juive."
- (D) Black patent leather, used by the character "Turiddu."

5 895—THREE PAIRS OF SHOES WORN BY ENRICO CARUSO IN OPERA

- (A) Brown suède with spring sides used by the character "Jon José."
- (B) Black patent leather, with engraved silvered buckles; used by the character "Edgardo."
- (C) Blue velvet, puffed with silk and gold at front of ankles; used in the character "Faust."

444- 896—THREE PAIRS OF SHOES WORN BY ENRICO CARUSO IN OPERA

- (A) Gold open lattice leather high shoes; used in the character of "Le Prophète."
- (B) Amber velvet; trimmed with gold and velvet rosettes; used in the character of "Ferdinando."
- (C) Black kid; used in the character of "Des Grieux."

5 897—THREE PAIRS OF SHOES WORN BY ENRICO CARUSO IN OPERA

- (A) Blue leather, embroidered in gold, used in the opera "Pescatori di Perle."
- (B) Gray suède; used in the opera "La Traviata."
- (C) Black kid; used in the character of "Lionel."

7 898—THREE PAIRS OF SHOES WORN BY ENRICO CARUSO IN OPERA

- (A) Blue velvet; used in the character of "Il Duca."
- (B) Two pairs of black kid; used in the character of "Manrico."

2 899—THREE PAIRS OF SHOES WORN BY ENRICO CARUSO IN OPERA

- (A) Blue velvet, jetted and slashed with blue cloth; used in the character of "Il Duca."
- (B) Russet latticed high shoes; used in the character of "Samson."
- (C) Russet sandals; used in the opera "Pescatori di Perle."

Third Afternoon

900—THREE PAIRS OF SHOES WORN BY ENRICO CARUSO IN OPERA

41 (A) Patent leather, with gilded buckles and red heels.

(B) Russet leather, laced in front.

(C) Gray suède; with gilded buckles.

All used in the character of "Des Grieux" in the opera "Manon."

3 901—THREE PAIRS OF SHOES WORN BY ENRICO CARUSO IN OPERA

Brown suède and two black kid; one having silvered buckles and red heels. All used in the character of "Des Grieux" in the opera "Manon."

711/2 ✓ 902—FOUR PAIRS OF SHOES WORN BY ENRICO CARUSO IN OPERA

(A) Silver brocaded blue silk.

(B) Two calf and patent leather, with red heels. *Des Grieux*

(C) Brown suède, with three straps in front.

All used in the character of "Des Grieux" in the opera of "Manon."

711 ✓ 903—TWO PAIRS OF TOP-BOOTS WORN BY ENRICO CARUSO IN OPERA

Black kid, one with russet leather tops; the other with gray cloth tops; used in the character of "Manrico."

4- 904—TWO PAIRS OF TOP-BOOTS WORN BY ENRICO CARUSO IN OPERA

(A) Black patent leather, liberally slashed and heeled with turquoise-blue leather.

(B) Ivory kid, open in front and buckled. Trimmed and heeled with russet brown leather.

Both used in the character of "Manfred" in the opera "L'Amore dei Tre Re."

3 905—TWO PAIR LEATHER AND CLOTH LEGGINGS WORN BY ENRICO CARUSO IN OPERA

Black calf, buttoning up sides; other pair similar, in black cloth.

711/2 ✓ 906—THREE PAIRS OF EMBROIDERED LEGGINGS WORN BY ENRICO CARUSO IN OPERA

(A) Crimson velvet, embroidered in gold with scrollings and trimmed with filigree gilded buttons.

(B) Lavender leather, embroidered with silver paneled scrollings. Lace up sides.

(C) Blue cloth, embroidered with elaborate all-over scrollings in gold; trimmed with gilded buttons at sides.

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907—THREE PAIRS OF LEATHER LEGGINGS WORN BY ENRICO CARUSO IN OPERA
Two pair brown leather, buttoning up at sides; one pair embroidered with gold spangles and scrollings. Third pair buff suède trimmed with scrolled panels of yellow morocco leather.

908—TWO VELVET HATS WORN BY ENRICO CARUSO IN OPERA
(A) Black velvet tricorne, trimmed with gold galloon and crimson feathers.
(B) Brown duvetyn, with flat crown and broad brim; trimmed with pink velvet ribbons.

909—THREE EMBROIDERED CAPS WORN BY CARUSO IN OPERA
(A) Red cloth fez, embroidered with scrollings in gold threads and paillettes; long black tassel.
(B) Crimson velvet fez, with silver braid embroidery and blue tassel.
(C) Red cloth Albanian cap; embroidered with silver scrollings and silk medallions; black tassel at back.

910—INDIAN EMBROIDERED CRIMSON TURBAN WORN BY CARUSO IN OPERA
Crimson silk, embroidered with diamond trellis enclosing blossoms.

911—THREE FELT AND CLOTH SOFT HATS WORN BY ENRICO CARUSO IN OPERA
Two of brown felt; other light blue cloth trimmed with blue velvet.

912—THREE HIGH-CROWNED FELT HATS WORN BY ENRICO CARUSO IN OPERA
Gray, green and tan; two with embroidered velvet bands, the green with lavender cord bowknotted. For the character of "Julien."

913—THREE PAIR LEATHER GAUNTLETS WORN BY ENRICO CARUSO IN OPERA
White, red and gray leather, variously embroidered on the gauntlets.

914—THREE PAIR OF LEATHER GAUNTLETS WORN BY ENRICO CARUSO IN OPERA
Purple, gray and white, the two latter embroidered in gold threads with scrollings on the gauntlets.

915—FOUR PAIR OF LEATHER GAUNTLETS WORN BY ENRICO CARUSO IN OPERA
Two white, gray and brown; two embroidered; the brown slashed with crimson silk at gauntlets.

7- 916—EIGHT OSTRICH PLUMES WORN ON HATS BY ENRICO CARUSO IN OPERA
Two long white, one gray-black, one pale blue, one pink, one gray and two small green plumes.

32 917—FIVE SILK SASHES WORN BY ENRICO CARUSO IN OPERA

- (A) Blue silk, trimmed with bullion fringe.
- (B) Crimson and pink, with floral squares and gold fringe.
- (C) Liberty green and gold water motived silk; fringed.
- (D) Dark gray crêpe silk, trimmed with silver galloon and cut-steel fringe.
- (E) Old-red crêpe silk, with silver galloon and fringe.

10 918—FIVE LACE AND LAWN BLOUSES WORN BY ENRICO CARUSO IN OPERA

- (A) Lawn blouse, with deep lace cuffs.
- (B) Two lawn blouses, with Renaissance lace jabot.
- (C) Tan silk band, with floral lace jabot and cuffs attached to cross-bands.
- (D) Oval lace and lawn jabot, with bands and flap.

12 919—EIGHT LACE AND LAWN JABOTS WORN BY ENRICO CARUSO IN OPERA

- (A) Two cream silk banded jabots, with lace fronts and cuffs.
- (B) Two Brussels net jabots, with bands.
- (C) Three lace jabots on long lawn bands.
- (D) Lace jabot, with lawn apron and tieing bands.

17 920—FIVE LACE RUFFLED BLOUSES WORN BY ENRICO CARUSO IN OPERA

- (A) Two cream silk blouses, with long sleeves and ivory lace floral ruffles.
- (B) White silk crêpe blouse, with long sleeves and deep ivory silk lace ruffles.
- (C) Two white lawn blouses, with long sleeves and deep floral ivory lace ruffles.

921—FIVE LACE JABOTS AND SILK BLOUSE WORN BY ENRICO CARUSO IN OPERA

- WV
- (A) Three lawn fronted jabots, enriched with ruffles of varied floral Renaissance lace.
 - (B) White silk blouse, with long sleeves finished with deep silk floral lace.
 - (C) Two lawn banded jabots, with lace at ends.

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922—FOUR LINEN AND LACE AND SILK BLOUSES WORN BY ENRICO CARUSO
IN OPERA

- (A) Four linen lawn blouses, three trimmed with lace ruffles, other with lawn ruffles.
(B) Cream silk blouse, trimmed with floral lace jabot and Venice lace ruffles.

923—THREE LEATHER BELTS WORN BY ENRICO CARUSO IN OPERA

Two brown suède. Mounted with pierced heart-shaped buckles. One in green suède with large open silver oblong buckle.

924—THREE BLACK LEATHER BELTS WORN BY ENRICO CARUSO IN OPERA

Broad patent leather, with holster; enriched with engraved silver-plated buckle, loop and tip. Cartridge belt quilled with red leather. Patent leather belt with large engraved silver-plated buckle.

925—THREE SHOULDER KNOTS AND THREE BELTS WORN BY ENRICO CARUSO
IN OPERA

Shoulder knots variously of gold and silver galloon and gold and black cord finished with gilded points. Belts of silver embroidered yellow velvet, black velvet with blued steel ornaments and red cloth having gilded buttons.

926—FOUR DECORATED BELT POUCHES WORN BY ENRICO CARUSO IN OPERA

- A (A) Pale green velvet, enriched with gilded medallions, studs and borders.
B (B) Brown leather, enriched with rose-pink velvet panels, straps and borders; trimmed with steel.
C (C) Purple velvet; embroidered in silks and silver with stellate flowers.
D (D) Yellow silk, trimmed with galloon, tassels and gilded open floral medallion.

927—THREE MOUNTED VELVET SWORD BELTS WORN BY ENRICO CARUSO IN
OPERA

Purple and green velvet, elaborately mounted in polished steel with leonic medallion buckles and faceted rosettes. The third pale blue, embroidered with scrollings in gold and spangles. Mounted in gilded brass with buckles, leonic heads and honeysuckle plaquettes.

928—MEXICAN SILVER-HANDLED LEATHER-THONGED WHIP FOR THE CHARACTER OF "DICK JOHNSON"

Opera, "The Girl of the Golden West." Tapering handle of corded twine, interrupted by collars of silver and ferrules; broad leather thong.

929—LARGE HORN-HANDLED COUTEAU FOR THE CHARACTER OF "DON JOSÉ"
Opera, "Carmen," by Bizet. Curved horn handle and blade with spring back.

930—TWO ANTIQUE LEATHER-SHEATHED DAGGERS WORN BY ENRICO CARUSO IN OPERA

(A) Broad channeled spear-shaped blade with brass guard and bone grip ruffed with diamond lattice.

(B) Spear-shaped blade, with silvered guard and spirally twisted grip terminating in scrolled medallions.

931—THREE ELABORATE DAGGERS WORN BY ENRICO CARUSO IN OPERA

(A) Renaissance style, with lavender velvet sheath, brass cruciform grip and guard enriched with openwork bosses.

(B) Curved blade, with gray leather sheath, brass scroll guard and painted grip.

(C) Renaissance style, with curved blade in crimson velvet sheath and silvered notched grip enriched with floral scrollings.

932—SCOTCH SILVER AND EBONY MOUNTED SKENE DHU FOR THE CHARACTER OF "EDGARDO"
By Forsyth of Glasgow

Opera, "Lucia di Lammermoor," by Donizetti. Black leather sheath, mounted in engraved silver and fitted with fork, knife, long dagger; separate small coup-de-grace dagger. Grips of ebony carved with entwined cord motives. In black leather case.

933—SIX SWORD SHEATHS WORN BY ENRICO CARUSO IN OPERA

Various mounted and covered in crimson, pink, black and green velvets; one with black leather. Two fitted with swords having no hilts.

934—THREE LEATHER-SHEATHED SWORDS WORN BY ENRICO CARUSO IN OPERA

(A) White leather sheath; mounted in silver plate. Long tapering blade, wire grip, scrolled round pommel and spirally twisted guards.

(B) Curved blade in black leather sheath; gilded empire scrolled grip.

(C) Tapering walking sword in black leather sheath. Silvered wire grip; oval and angular guards. Chain for suspension to belt.

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935—STEEL SWORD, PURPLE SHEATH POUCH AND BELT WORN BY ENRICO CARUSO IN OPERA

4-7 1/2
Tapering triangular blade; with wire grip, scalloped and basketed hilt, expanding cross guards and curved knuckle guard. Velvet belt and pear-shaped pouch, enriched with cut steel, gadrooned bosses and open medallions.

7-2 1/2
936—COURT SWORD, VELVET SHEATH AND SHOULDER BELT WORN BY ENRICO CARUSO IN OPERA

Tapering slender oval blade, with mounted turquoise velvet sheath, hooped and scrolled hilt and guards enriched with shell motives and scrolls; lozenge-shaped grip with pear-shaped pommel. Narrow turquoise velvet belt and lighter velvet shoulder strap embroidered in gold threads with scrolled diamond motives.

17 1/2
937—COURT SWORD AND BELT WORN BY ENRICO CARUSO IN OPERA

Slender tapering diamond blade, with gilded lobed hilt, looped and scrolled guards and round pommel enriched with military trophies; wire grip. Gold galloon belt having large gilded buckle.

30
938—COURT SWORD AND BELT WORN BY ENRICO CARUSO IN OPERA

Tapering diamond blade, with polished and engraved steel basket hilt, elaborately scrolled guards, wire grip and fluted oval pommel. Sheath covered in brown suède leather. Lavender velvet belt adorned with gilded scrolled plaquettes and buckles.

28 1/2
939—COURT SWORD AND BELT WORN BY ENRICO CARUSO IN OPERA

Tapering triangular channeled blade, with curious polished steel basket hilt, scrolled guards, wire grip and spirally twisted round pommel. Mounted sheath of light brown leather. Leather belt, enriched with polished steel plaquettes and faceted bosses.

17 1/2
940—TWO PAIR STEEL SPURS FOR CHARACTER "DICK JOHNSON" IN "THE GIRL OF THE GOLDEN WEST"

Both with large stellate rowels and black leather thongs at back and over boots.

19 1/2
941—THREE PAIRS OF SPURS WORN BY ENRICO CARUSO IN OPERA

- 15
(A) Gilded; with balustered pinnacles instead of rowels.
(B) With small round rowels and patent leather bands.
(C) Cut steel, with curiously angled stellate rowels.

942—TWO PAIRS OF SPURS WORN BY ENRICO CARUSO IN OPERA

(A) Gilded; with scrolled hoops and supports having stellate rowels.

(B) Cut steel; with angled arms having stellate rowels.

PAINTINGS IN OIL AND PASTEL

JOHN W. CASILEAR, N.A.

AMERICAN: 1811-1893

944—A SUMMER AFTERNOON

Height, 8 $\frac{3}{4}$ inches; length, 14 inches

Level green fields of early summer—the time of the first haying—extend across the picture, with a farmhouse and other farm buildings and numerous trees observed in the middle distance, in sunshine and shadow, and beyond them in the distance a range of mountains grayish in a vague haze. In the foreground at right a wagon heaped high with freshly mown hay, and drawn by a yoke of red oxen, led by a man astride a white animal. Other men are at work about the hay-load and elsewhere in the fields.

Signed at lower right, J. W. C., '78.

ITALIAN SCHOOL

NINETEENTH CENTURY

945—INDEPENDENCE OF NAPLES, SEPTEMBER 7, 1860

Height, 10 $\frac{1}{2}$ inches; length, 15 $\frac{3}{4}$ inches

In the foreground a great square, and entering from the right a triumphant procession of carriages filled with citizens, who are waving flags and banners and their hats and arms. Going and coming through a winding street leading to the background are other citizens, in a dense throng, while in windows and balconies of the many-storied buildings at either side still more of the citizenry join in the joyous celebration and hearty acclaim.

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MODERN ITALIAN SCHOOL

946—*THE SEA: ISCHIA*

(Pastel)

Height, 17½ inches; length, 19½ inches

150
In the foreground the gray-green waters of the bay moving in from the left, and the receding waves marking with white loops of foam the low sandy shore at the right, where Neapolitans in vivid colors are seated in groups or individually paddling in the waves. In the middleground a higher shore crowned by green trees at right and sending a bare and rocky projection into the water toward the left. In the distance the buildings of a town.

Signature (undeciphered) at lower right.

MODERN ITALIAN SCHOOL

947—*SCENE FROM THE OPERA "AIDA"*

By Robt. Phillips

15
Height, 16 inches; length, 20 inches

The observer faces the stage, where singers in dramatic attitudes appear in a strong light before a landscape setting. In the foreground the darkened auditorium is filled, the figures of the audience indefinite in the darkness, save that the shoulders of ladies in evening dress make themselves visible in the row nearest the observer; and against the soft glow of the musicians' lights there rises the figure of the conductor, arms raised, baton in hand.

MEXICAN SCHOOL

NINETEENTH CENTURY

948—*AN ANCIENT SPANISH MONASTERY*

10
(Mill-board, peaked at crown)

Height, 47 inches; length, 47½ inches

A vista of ancient conventional buildings situated at the foot of blue and lavender mountains; seen through a valley between two green hills crested by tropical trees and vegetation.

ANTIQUE ITALIAN FURNITURE



Sgabello

949—TWO SIXTEENTH CENTURY ITALIAN WALNUT CHAIRS

Sgabello character. Shaped backs, with scrolled sides enclosing a crowned shield carved with the coat-of-arms of the Albergotti family of Arezzo. Octagonal molded seat, and lyre-shaped front support carved with side scrollings and a large grotesque mask.

950

950—TWO SIXTEENTH CENTURY ITALIAN WALNUT CHAIRS

Similar to the preceding.

ind

From the Davanzati Collection.

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951—TWO SIXTEENTH CENTURY UMBRIAN WALNUT ARMCHAIRS

Walnut
Straight backs, with square side supports ending in turned finials and with plain horizontal splats supporting, by an arcade of four turned spindles, shaped top rails carved with the coat-of-arms of the Vitelli di Citta Castello family, surmounted by a bishop's hat. The straight arms are supported on turned columns, the straight legs are square, the broad front-rails are pierced by a geometrical design and the side and back rails are square. Remarkable patina due to age. With small cushions of antique red brocade.

From the Davanzati Palace.

(Illustrated)

952—TWO SIXTEENTH CENTURY UMBRIAN WALNUT ARMCHAIRS

Walnut
Similar to the preceding.



65
953—TWO CARVED WALNUT STATE CHAIRS

Italian Renaissance

Open back, with scroll-mask terminals, two tableted cross splats enriched with open scrollings and cartouche. Open scrolled arms having balustered supports; molded wood seat. On square legs having similar tableted stretcher to pediment and minor scrolled stretcher under.

25
954—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR

Folding type. Formed of square supports and with shaped head rail incised with radiating lines and square base rails.

30
955—SIXTEENTH CENTURY ITALIAN BEECHWOOD MONASTERY CHAIR

Folding type. Formed of square supports and with shaped head rail incised with radiating lines and square base rails.

From the Volpi Collection.

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140 956—SIXTEENTH CENTURY ITALIAN WALNUT "SAVONAROLA" CHAIR

Curved sides and legs formed of eight square interlacing supports pivoted so as to fold. Straight scrolled arms, shaped back and straight base rails.

From the Davanzati Palace.

90 957—SET OF FOUR SIXTEENTH CENTURY ITALIAN WALNUT ARMCHAIRS

Straight square backs with acanthus carved finials and arcaded head rail supported by six spindles turned in baluster form. Molded wooden seats with arcaded apron and supported by turned spindle, straight square legs and square front rails.

Will be sold with the privilege of the purchaser taking two or four chairs.

From the Volpi Collection.

120 958—SIXTEENTH CENTURY FLORENTINE ROUNDABOUT WALNUT ARMCHAIR

Semicircular shape. Open back, formed of seven turned spindles with flat head rail and shaped wooden seat with molded and fluted edge. On three spreading straight turned legs of baluster shape.

From the Volpi Sale.

(Illustrated)

140 959—CARVED WALNUT CENTER TABLE *Spanish Late Seventeenth Century*
Oblong top; supported on lyre-scrrolled framed ends. Enriched with leaf and scroll motives. Reinforced by balustered scrolled iron brackets from stretchers to underneath top.

Height, 31 inches; length, 42½ inches.

(Illustrated)



No. 958



No. 959

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960—CARVED WALNUT DRAW EXTENSION TABLE

Italian Renaissance

5002 (H)
Framed oblong top; with end draw-extensions, molded frieze with finely turned pendants at corners and bracketed vase enrichments at ends. Supported on leaf-adorned end baluster-legs having scrolled cross feet and central stretcher beautifully arcaded.

Height, 2 feet 5 inches; length, 4 feet 4 inches; extended, 8 feet.

(Illustrated)

961—SIXTEENTH CENTURY BRESCIAN WALNUT CABINET

4115 same
Rectangular shape. Molded and dentelled top, the frieze fitted with three drawers having paneled fronts and bronze knobs. Separated and flanked by voluted medallions with imbricated fronts. Below, the body is arranged as a cupboard with three hinged doors, having molded paneled fronts, each with two raised panels inlaid in a design of Renaissance arabesques, separated and flanked by Ionic pilasters with shafts of female caryatids having acanthus-leaf and tapering imbricated terminations. Plain plinth and molded base.

Height, 4 feet 4 inches; width, 6 feet 10 inches; depth, 2 feet 2 inches.

From the Volpi Collection.

(Illustrated)

962—CARVED WALNUT FOURPOST TESTER BED AND LACE COVERLET

Italian Renaissance

4150 same
Oblong paneled headboard, enriched with oval medallion occupied by a figure allegorical of "Pomona," standing beside a cornucopia of fruit, a sickle in her upraised right hand; flanked by arabesque scrollings. Open leaf-scrrolled pediment, centered with a winged cupidon head. Supported on expanding reeded posts with cupidons at rail-heads and bossed vase-shaped legs. Leaf and spirally gadrooned rails. Large molded tester, adorned with further spiral gadroons, leaf and husk motives. Covered and valanced with florally patterned crimson damask. Gothic and Milanese lace coverlet, developing broad bands of Milanese floral lace interrupted by chevroned linen bands. Finished with Vandyked Gothic lace. Point d'esprit net curtains, boxspring and mattress for same.

Height, 9 feet 1 inch; length, 7 feet 3½ inches; width, 5 feet 5 inches.



No. 960



No. 961

INTRODUCTION TO THE CATALOGUE OF ENAMELS AND BRONZES FROM THE COLLECTION OF THE LATE ENRICO CARUSO

The collection of Enamels and Bronzes here described is of the finest. There are assembled pieces of great artistic beauty and finish. Most of them formed part of the J. Pierpont Morgan Collection, and a great number of them have formerly belonged to very famous collections, such as the Spitzer Collection, the Bardac, the Schevitch and others.

In the collection of Enamels are grouped not only some of the best pieces of the Limoges productions of the late fifteenth and early sixteenth centuries, but the examples represented are varied in kind and character, representative of the workmanship of a number of artists of the time, and they display specimens beginning with the primitive school of painted enamels, down to the late sixteenth century. There is the charming little Annunciation of the last quarter of the fifteenth century, by Monvaerni; there is the Adoration of the Magi attributed to Nardon Pénicaud; there are the two famous plaques representing the Descent from the Cross and the Entombment, by Pierre Raymond, coming from the Schevitch Collection, and among the best examples of the artist's work; there are equally two other plaques by Jean III Pénicaud from the Spitzer and Maurice Kann Collections, which figured at the exhibition in Paris in 1900, and were always spoken of as masterpieces of the enameler's art; there are also two plaques of marvelous coloring by Léonard Limousin, formerly in the J. Pierpont Morgan Collection, and a number of other pieces, all of great interest and beauty.

The collection of Bronzes is none the less interesting. It includes pieces of great importance, such as the equestrian figure formerly in the Pfungst and J. Pierpont Morgan Collections, or the beautiful statuette of a bear by Riccio from the Bardac and J. Pierpont Morgan Collections, which is the best specimen of its kind, and is far above in quality from the statuettes representing the same subject, in the National Museum in Florence and in the Berlin Museum. There is also a fine example of the famous figure of Morgante, the Court Dwarf of Cosimo I de' Medici; an interesting pair of candlesticks by Alessandro Vittoria, formerly in the Rodolphe Kann and the J. Pierpont Morgan Collections. There are also two lamps from the workshop of Riccio, a fine example of the Spinario statuette and many other specimens of fine bronzes of the fifteenth and sixteenth centuries.

Both in the field of the enameler's art of French origin, as of Italian Renaissance Bronzes, the collection here assembled offers famous and representative examples.

STELLA RUBINSTEIN.

FOURTH AFTERNOON'S SALE

THURSDAY, MARCH 8, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 2.15 O'CLOCK

Catalogue Numbers 963 to 1137, inclusive

EARLY GREEK AND EGYPTIAN BRONZES

Including Specimens from the J. Pierpont Morgan, Kann and Other
Celebrated Collections

963—BRONZE STATUETTE

Etruscan or Archaic Greek

Of a Greek Satyr, with tail and hoofs of a horse. He carries an amphora over his shoulder. On a marble stand.

Height, 3½ inches.

964—TERRA-COTTA HEAD OF APHRODITE

Greek, Second Century B.C.

On a marble stand.

Height, 3½ inches.

965—BRONZE EGYPTIAN SPHINX

Egyptian, Saite Period

With human head and arms, and the body of a lion. On the forehead is a uræus. The arms are held out from the elbows, each hand holding a piece of metal. This fine little work is no doubt a contemporary work after the stone portrait Sphinx of King Apries (589-570 B.C.), now in the Louvre, and from this example we may conclude that on the pieces of metal noted was once fastened a large patera.

Length, 4 inches.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

966—BRONZE STATUETTE

Egyptian, Saite Period

Of the Egyptian goddess Ubasti, with the head of a cat. She wears at her breast the lion ægis.

Height, 5½ inches.

(Illustrated)

967—BRONZE STATUETTE

Archaic Greek

Of a Greek Satyr, with tail and hoofs of a horse; with a fine green patina.

Height, 4¼ inches.

(Illustrated)

968—BRONZE STATUETTE

Egyptian, Saite Period

Of the Egyptian god Anubis.

Height, 5½ inches.

(Illustrated)

969—STANDING BRONZE MUMMY FIGURE

Egyptian, Ptolemaic Period

Of Osiris.

Height, 10¾ inches.

970—BRONZE FIGURE

Of a man with his arms held forward, and wearing a short skirt falling from the waist. The figure is obviously of Semitic origin, and must date some considerable time B.C. Statuettes of a similar type have been excavated in Mesopotamia, to which region this figure evidently belongs, but it would be unsafe at present to ascribe to it a particular national origin. The patina does not suggest a pre-Assyrian period, which is often assigned to such figures.

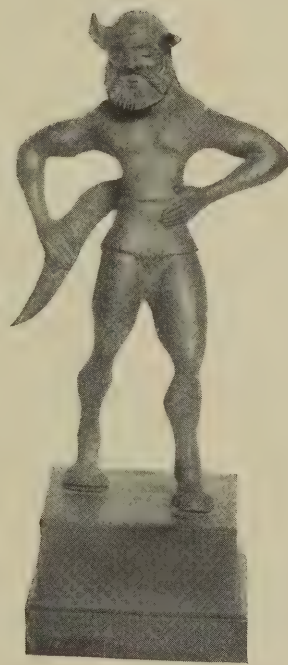
Height, 14¾ inches.



966



968



967

EGYPTIAN AND GREEK BRONZE STATUETTES

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971

971—SILVER STATUETTE OF APOLLO
On a lapis-lazuli stand.



972

972—BRONZE STATUETTE *Gallo-Roman, about Second Century A.D.*
Of a nude woman holding up her left leg with her right hand. There was a Greek statue of this figure, and some Roman copies of it have come down to us. On a lapis-lazuli globe. *Height, 5¾ inches.*



973



974

973—NUDE BRONZE FIGURE OF MINERVA *Roman, about Third Century A.D.*

She wears a helmet and holds a fold of drapery over her right arm.

Height, 5¾ inches.

974—BRONZE STATUETTE OF VENUS ANADYOMENE

Gallo-Roman, about Second Century A.D.

After the celebrated painting of Apelles (which was in Rome during the greater part of the first century A.D.). On a lapis-lazuli base.

Height, 5¾ inches.

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EARLY ITALIAN RENAISSANCE BRONZES

975—SIXTEENTH CENTURY ITALIAN MEDAL

On the obverse the head of Lodovico Gonzaga; on the reverse, the figure of a knight with the signature, "Opus Posani Pictoris."

Diameter, $3\frac{3}{4}$ inches.

From the Countess Stroganoff Collection of Rome.

From the Davanzati Sale.

(Illustrated)

976—FIFTEENTH CENTURY ITALIAN BRONZE MEDALLION BY BELLI

Oval shape, with molded border. Modeled, in low relief, with a subject of an "Entombment." Signed below: "VALERIUS DECIUS VICEN." By Valerio Belli, known as Vicentius (1465-1546).

Height, $3\frac{1}{2}$ inches; width, 4 inches.

(Illustrated)

977—FIFTEENTH CENTURY ITALIAN BRONZE MEDALLION

Circular shape, with beveled rim. Modeled, in low relief, with a "Pietà." At the foot of the cross the Virgin, assisted by Angels, is supporting on her knees the body of Christ, which has been lowered from the cross.

Diameter, $3\frac{1}{2}$ inches.

(Illustrated)



976



977



975



975

FIFTEENTH AND SIXTEENTH CENTURY BRONZE MEDALLIONS

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

978—MEDAL REPRESENTING RANUTIUS II FARNESE, DUKE OF PARMA AND
PIACENZA *Italian Seventeenth Century*

The Duke is represented turned toward the right with long floating hair, wearing a richly ornate armor over which is draped a mantle. Around his neck is a lace necktie. A running inscription reads: RANUTIUS . II . PARMAE . ET . PLACENTIAE . DUX . ET. Under the arm at the left is an unreadable signature. *Diameter, 4½ inches.*

(Illustrated)

979—MEDAL REPRESENTING FRANCIS IV, DUKE OF MANTUA
Made by Guillaume Dupré in 1612

The Duke is represented turned to the right in a richly ornate armor. A running inscription reads: FRAN . IIII . D . G . DUX - MANTU - MONT - FER . III . I . AET . XXVI. Its complete meaning is: Franciscus IV, Dei Gratia, Dux Mantuae, Montis Ferrati, tertius, anno primo, aetatis XXVI. Signed under arm at left: G. Dupré . F . 1612.

Dupré (Guillaume). Born about 1576-1643. Active between 1597-1643. Was general controller of designs at the Paris Mint under the reign of Henry IV and Louis XIII. *Diameter, 6¼ inches.*

(Illustrated)

980—MEDAL REPRESENTING LOUIS XII (1462-1515) AND ANNE OF BRITTANY
(1477-1514)

By Nicolas Leclerc, Jean de Saint Priest and Jean Lepere; French, 1500

Louis XII is represented against a background of fleurs-de-lis. He is seen turned to the right, wearing a soft hat with a turned-up rim, over which is placed the royal crown. Around his neck is suspended the collar of the Order of Saint Michael. The border shows a lion turned to the left, which are the arms of the city of Lyons, and a running inscription which reads FELICE . LUDOVICO . REGNATE . DUODECIMO . CESARE . ALTERO . GAUDET . OMNIS . NACIO.

The other side of the medal shows Anne of Brittany against a background of fleurs-de-lis and of ermine (the latter is the emblem of Brittany). She is turned toward the left and wears the royal crown over a head-dress falling loose to her shoulders. A necklace is around her neck. On the border is the same lion as on the other side, and a running inscription which reads: LUGDUN . REPUBLICA . GAUDETE . BIS . ANNA . REGNANTE . BENIGNE . SIC . FUI . CONFLATA . 1499.

Diameter, 4½ inches.

This medal, of which there are many examples in museums and private collections, was made in honor of the visit which Anne of Brittany and Louis XII paid to the city of Lyons in 1499. The first medal, presented to the queen, March 15, was made in gold, and does not exist any more. Other examples in silver and gold are still extant.

Bibliogr.—Mazerolles: Les médailleurs français du 15 au 17 siècle.

(Illustrated)



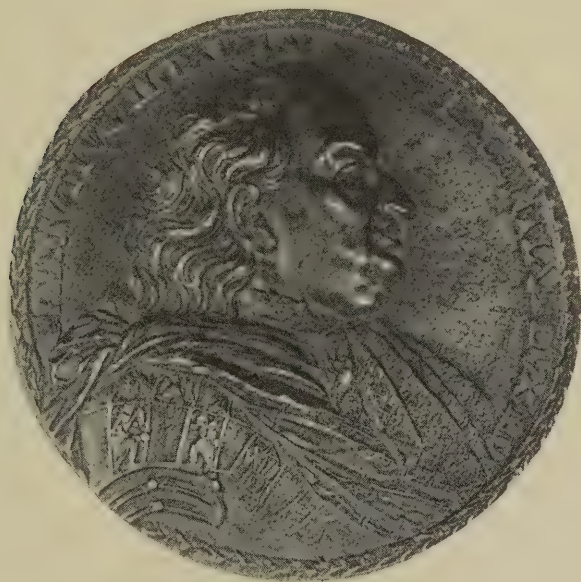
980



980



979



978

ITALIAN AND FRENCH BRONZE MEDALS OF THE FIFTEENTH AND SEVENTEENTH CENTURIES

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ANDREA BRIOSCO CALLED IL RICCIO

Born about 1470; died in 1532

981—BRONZE PLAQUETTE

Paduan Early Sixteenth Century

Representing the triumph of a hero. In the center is standing the naked hero, his right hand resting on a horn of plenty. At his left is a vase with laurel leaves from which issues a serpent, the symbol of envy. A winged Victory is seen next to the youthful hero and her hand reposes on his shoulder. Behind her are two female figures in caskets holding standards and laurel branches. At the right is represented a sacrifice scene and behind are two youths blowing trumpets and an old man assisting at the scene.

Height, 3 inches; width, 4 inches.

Published in "Trésor de numismatique et de glyptique, Recueil général de bas-reliefs," II, pl. 6, No. 4.

Identical plaquettes are in the Berlin Museum, in the Louvre, in the Correr Museum in Venice, in the Gustave Dreyfus Collection in Paris, in the Vasset Collection, etc.

Reproduced in Fritz Knapp: "Die Italienischen Bronzen in the Berlin Museum," pl. 47, No. 701, and in Molinier: "Les Plaquettes," Vol. I, p. 169, No. 233.

The subject seems to have been taken from a sarcophagus relief.

(Illustrated)

982—FOURTEENTH CENTURY PADUAN BRONZE PLAQUETTE BY PISANO

Rectangular shape. Modeled, in low relief, with a half-length figure of the Virgin, her face to the right, wearing a diadem, and with a hooded mantle, holding in both arms the undraped figure of the Child Christ. At either side are *candelieri*, with *putti* having vases of flames on their heads, and below a festoon of drapery. By Giovanni Pisano (1250-1329).

Height, 4 inches.

Other examples are in the Louvre and Berlin Museums. Illustrated, No. 367, in Molinier's "Plaquettes," and Berlin Catalogue, Plate XLVI.

(Illustrated)



981



982

No. 981—BRONZE PLAQUETTE BY ANDREA BRIOSCO CALLED IL RICCIO
(*Paduan Early Sixteenth Century*)

No. 982—BRONZE PLAQUETTE BY PISANO
(*Paduan Fourteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



- 983—LATE FIFTEENTH CENTURY NORTH ITALIAN PLAQUETTE BY MODERNO
Rectangular shape. Modeled, in low relief, with a "Presentation in the Temple." In a vaulted interior the Virgin extends, across an elaborately decorated altar, the undraped Child Christ to the High Priest, who faces her. Figures of St. Joseph and attendant priests complete the composition. By Il Moderno (Fifteenth and Sixteenth Centuries).

Height, 4 inches; width, 2¾ inches.

Other examples are in the Louvre and Berlin Museums. Illustrated, No. 169, in Molinier's "Plaquettes," and Berlin Catalogue, Plate LI.



- 984—SIXTEENTH CENTURY FLORENTINE BRONZE PLAQUETTE BY SANSOVINO
Rectangular shape. Modeled, in low relief, with a subject of "Our Lady of Loreto." The figure of the Virgin seated on the roof of a church and holding on her knee the erect figure of the Child Christ. In the distance is the Campanile of the Chiesa della Casa Santa, at Loreto, and below are cherubim. By Jacopo Tatti—Il Sansovino (1486-1570).

Height, 4¾ inches; width, 4 inches.

Another example is in the Berlin Museum. Illustrated, Catalogue Plate LXXXII.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



985—SIXTEENTH CENTURY BRONZE PLAQUETTE BY SANSOVINO

Rectangular shape. Modeled, in low relief, with the Virgin kneeling on the roof of a church. In her arms she holds the undraped Child Christ, against whose face she presses her own. In the distance is seen a campanile, while below are cherubim. By Jacopo Tatti—Il Sansovino (1486-1570).

Height, 6¾ inches; width, 4½ inches.



986—FIFTEENTH CENTURY ITALIAN BRONZE PLAQUETTE BY SANSOVINO

Rectangular shape, with molded frame. Modeled, in low relief, with a Virgin seated under a canopy on a stone seat, with a vase of lilies beside her, a closed book in her right hand and with her left holding on her lap the Child Christ. Standing at her side and looking upwards is the infant St. John the Baptist. By Jacopo Tatti—Il Sansovino (1486-1570).

Height, 6¼ inches; width, 4½ inches.

Other examples are in the Louvre and Berlin Museums. Illustrated, Berlin Catalogue, Plate LXXI.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

987—BRONZE PLAQUETTE RELIEF REPRESENTING THE VIRGIN AND CHILD SUR-
ROUNDED BY ANGELS AND TWO SAINTS

Florentine Late Fifteenth Century

Attributed to Antonio del Pollajuolo. In the upper part is seen the Virgin in an oval surrounded by clouds from which emerge seven heads of winged angels. Four naked and winged angels assist the ascension of the Virgin, while two others are seen robed, with hands folded in adoration. The Virgin is represented standing, wearing a gown in the fashion of the time, and a mantle coming down from her head over her back and draped in front over the lower part of her gown. On her head is a crown seen also on the head of the Infant Jesus, whom she is supporting on her left arm and who is giving the benediction with His right hand while holding the globe with His left.

In the lower part of the plaquette are seen two Saints kneeling. The one at the left is Saint Crescentius. He is youthful and wears a mantle draped around his left shoulder and over the lower part of his gown. He is holding a banner in his right hand. Looking up toward the Virgin, he is presenting to her a model of the city of Urbino, which he is holding in his left hand, and of which he and the Virgin were Patron Saints. At the right kneels a bishop Saint whom it was impossible to identify. He undoubtedly was the Patron Saint of the donor, whose arms, composed of a griffon and a cardinal's hat, are seen below. It is difficult to state positively to whom the arms belong, as the colors of them are not indicated and as arms with a griffon belong to a great number of Italian families. It is very possible that they refer to the Martelli family of Florence.

Height, 7¼ inches; width, 5¾ inches.

(Illustrated)

Note: Saint Crescentius lived in the third century A. D. He was a Roman soldier, but after having been converted he gave away his riches and retired to the Città di Castello. He was decapitated for professing the Christian religion, and when in 1068 his reliques were transported to Urbino, he became the patron Saint of the city. The banner is his most popular emblem.



No. 987—BRONZE PLAQUETTE RELIEF REPRESENTING THE VIRGIN AND CHILD SUR-
ROUNDED BY ANGELS AND TWO SAINTS (*Florentine Late Fifteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



988—FIFTEENTH CENTURY FERRARESE BRONZE PLAQUETTE BY CASTELBOLOGNESE

Rectangular shape, with round arched top. Modeled, in low relief, with a subject of the Adoration of the Magi. The Virgin, with the Child Christ on her lap, sits on the left, with St. Joseph behind her. Before her kneels Caspar, with his crown by his side, offering a vase, while behind him stand Balthasar and Melchior holding their offerings. In the background is a gabled building, and above, a star with a guiding ray of light. By Giovanni Bernardi da Castelvolognese (1496-1533).

Height, 4 inches; width, 2½ inches.

Other examples in the Louvre and Berlin Museums. Illustrated. Catalogue, Plate LXIX.



989—BRONZE PAX REPRESENTING THE PIETÀ

Italian, Paduan, Sixteenth Century

30 The scene is represented in an architectural niche decorated with cherubs' heads and festoons. At the foot of the Cross is seated the Virgin holding on her lap, on a shroud, the body of the dead Christ. At the right kneels Mary Magdalen in profound sorrow.

Height, 6¼ inches; width 3⅞ inches.

50 990—FOOT WITH MILITARY SANDAL

Carved in chalk.

Early Imperial Roman

Length, 4 inches.

*Isaac
Mun*

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

991—BRONZE STATUETTE REPRESENTING A CHILD PLAYING WITH A GOAT

Italian Late Sixteenth Century

On an oval low base is lying a goat, and on its back is seen a child with curly hair represented naked. He is holding with both hands the goat's head, playing with it and holding it up close to his face.

Height, 2¾ inches; width, 4 inches.

Formerly in the Marquis de Pucci Collection, Florence.

(Illustrated)

WORKSHOP OF GIOVANNI BOLOGNA

992—BRONZE STATUETTE REPRESENTING A BATHING WOMAN

Italian Late Sixteenth Century

The young woman is represented naked, in a half-kneeling position, and drying herself after the bath. She is looking up with a frightened expression and has her hair elaborately dressed. On a round sloping base.

Height, 3¾ inches.

Formerly in the Marquis de Pucci Collection, Florence.

Statuettes of the same kind by Giovanni Bologna or by his followers are numerous. Among them there is one in the Berlin Museum, one in the National Museum in Florence, and elsewhere.

(Illustrated)

BY A FOLLOWER OF GIAN BOLOGNA, POSSIBLY BY
FRANCESCO SUZINI

993—VENUS AND CUPID

Italian Late Sixteenth Century

Venus is represented naked, drying herself after a bath. Her right foot rests firm on the ground, while the left one is placed upon a pedestal. Next to her at the left stands the winged Cupid, his right leg raised in the air and a bunch of arrows suspended.

Height, 5½ inches without base.

Analogies with Venus and Cupid formerly in the J. P. Morgan Collection, reproduced in Bode, "Catalogue of Bronzes in the J. P. Morgan Collection," Vol. II, page 108, No. 150. Three similar examples of Venus, but without Cupid, are in the National Museum, Florence, and many others are scattered in museums and private collections.

(Illustrated)



991



992



993

ITALIAN BRONZE STATUETTES OF THE LATE SIXTEENTH CENTURY

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



994—BRONZE STATUETTE REPRESENTING AN ANATOMICAL FIGURE *Florentine,*

Middle of the Sixteenth Century

Standing on his left foot, the right one raised from the ground, is a male figure resembling a skeleton. His left arm is raised above his head; the right one rests on a club.

Height, 7 $\frac{3}{4}$ inches.

Formerly in the Charles Mannheim and in the Philip Lydig Collections.

Reproduced and described in the Catalogue of the Philip Lydig Collection, 1913, page 50.

Statuettes of this kind are often attributed to Michelangelo or to his school, and his pupils Agrate and Cigoli are often credited with their execution. These figures were not only used as artistic or, rather, anatomical studies, but they also seem to have been employed as religious emblems representing the dead for the last Judgment.

At the Burlington Fine Arts Club in 1912, at the exhibition of Italian Sculpture and other Plastic Art, there were two anatomical figures of the same kind (see catalogue Nos. 71, 73), one from the collection of Sir F. Seymour Haden, the other lent by the Royal College of Surgeons. Other figures are in the Victoria and Albert Museum, two in the Louvre, of which one bears the No. 125 and comes from the Gatteaux bequest, one in the Berlin Museum, two in the National Museum in Florence (two of them are small and one large), and elsewhere.

500
995—A GROUP IN BRONZE

Venetian School, About 1570

Representing Eve with the Little Cain and Abel. Eve is represented naked, in the attitude of marching. She is holding on her left arm the naked Abel turned toward her, and with her right hand she is holding the hand of Cain marching beside her and equally represented naked.

Height without base, 7 $\frac{7}{8}$ inches.

Formerly in the collection of Baron Lazzaroni.

There is in the Heseltine Collection in London an identical group, reproduced in Bode, "The Italian Bronze Statuettes of the Renaissance," Vol. II, pl. 161.



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550
996—BRONZE STATUETTE

Italian, Paduan School, Sixteenth Century

Representing a woman playing the flute. By a follower of Maffeo Olivieri. The woman playing the flute is represented naked, her right leg slightly pushed back. Her hair, parted in the middle, is dressed high over her forehead. She is holding the flute with both hands and is playing on it. Standing on a high quadrangular wooden base.

Height, 9½ inches.

Formerly in the Marquis de Pucci Collection, Florence.

Another replica of the same statuette is in the Berlin Museum, reproduced in Fritz Goldschmidt: "Die Italienischen Bronzen der Renaissance und des Barocks," pl. 60, fig. 200.



997—BRONZE STATUETTE OF BACCHUS

Italian, Paduan School, Sixteenth Century

250
Bacchus is represented full length, nude, with a goat's skin falling from his right arm across a small portion of his body. He is standing on a small pedestal, his right arm resting upon the root of a tree. He is holding a bunch of grapes in his right hand while his left reposes on his hip.

Height, 8¾ inches.

Formerly in the Marquis de Pucci Collection, Florence.

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POSSIBLY BY PIETRO TACCA

998—BRONZE STATUETTE REPRESENTING A RUNNING MAN

Italian Early Seventeenth Century

525
The man is represented naked, in the act of running. His whole weight reposes on the toes of his left foot, the upper part of his body is thrown toward the left, his right arm stretched forward and the left one stretched in the direction of his right foot held high in the air and which he touches with the finger of his left hand. His head, with his thick curly hair and full short beard, is equally turned in the direction of his foot raised in the air.

Height, 9 inches.

Formerly in the Marquis de Pucci Collection, Florence.



POSSIBLY BY PIETRO TACCA

999—BRONZE STATUETTE REPRESENTING A RUNNING YOUTH

Italian Early Seventeenth Century

275 The running youth is represented naked, next to a tree, with a most frightened expression on his face. His right leg is bent forward, his left raised in the air, his left arm stretched forward and his right thrown across to his left shoulder as if to protect himself from an attack. Several stones are lying on the ground next to him.

Height, 10 inches.

Formerly in the Marquis de Pucci Collection, Florence.

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ANDREA BRIOSCO CALLED IL RICCIO

1000—BRONZE STATUETTE REPRESENTING A BEAR

Paduan Early Sixteenth Century

The bear is seated on his haunches, with his fore-paws planted on the ground. His head is bent forward and his jaws are slightly open. He shows straps passing under the fore-legs and through a ring on the top of the back. The execution of the animal is of admirable quality.

Height, 3½ inches.

Formerly in the Bardac and in the J. Pierpont Morgan Collections.

Reproduced and described in Bode, "Catalogue of Bronzes in the J. Pierpont Morgan Collection," page 9, No. 31. In speaking of it in the introduction (page xviii) Bode says: "A splendid little animal in the collection nearly approaches Riccio and is quite worthy of him; it is the figure of a seated bear. The animal is an excellent study from nature, but in spite of this the artist probably took as his model some mediaeval prototype, such as the famous she-bear in the Cathedral at Aachen, or was influenced by it. A ring on the beast shows that it must have been used as a weight, or for some such purpose."

A similar example of a bear, but of a less fine quality, is in the National Museum in Florence, reproduced in Bode, "The Italian Bronze Statuettes of the Renaissance," Vol. II, pl. 116.



WORKSHOP OF ANDREA BRIOSCO CALLED IL RICCIO

1001—SEA MONSTER FORMED AS A LAMP

Paduan Early Sixteenth Century

The monster itself forms the base, and his head the receptacle for the oil; the open jaws are the burner and the handle is made of the tail curled over upon the back. Holding the receptacle and riding on the monster is a satyr. He is bearded, has thick hair and horns hanging down from the back of his head.

Height, $5\frac{1}{8}$ inches; width, $6\frac{3}{4}$ inches.

Formerly in the Pfungst and J. Pierpont Morgan Collections.

There is in the National Museum in Florence a lamp identical to it, given to Riccio, and reproduced in Bode, "The Italian Bronze Statuettes of the Renaissance," Vol. I, pl. 46. It is also interesting to compare it with a statuette formed as an ink-stand, in the Louvre (No. 101), equally attributed to Riccio.

1200
C. Riccio

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1002—GROUP IN BRONZE REPRESENTING NESSUS AND DEIANIRA

Italian Late Sixteenth Century

The Centaur Nessus is represented in the act of carrying off Deianira, Hercules' wife. His forefeet are raised high in the air. On his back is a drapery over which is seated Deianira struggling violently against him. On a wooden round base.

Height, 10½ inches.

Formerly in the Marquis de Pucci Collection, Florence.

This group is a repetition of the famous and signed group by Giovanni Bologna representing the same subject, formerly in the J. Pierpont Morgan Collection, reproduced in "Illustrated Catalogue of Italian Sculpture and Other Plastic Art" exhibited at the Burlington Fine Arts Club in 1912, pl. XXVI, No. 46, and of which there are replicas in many public and private collections. Among them are those in the Vienna Imperial Museum and in the Berlin Museum.

400
C...



1003—BRONZE STATUETTE REPRESENTING A DANCING FIGURE

Paduan School, Late Sixteenth Century

375
A naked youth is represented dancing. His head, with thick curly hair, is bent forward and the muscles and the position of his limbs show great tension. He is holding cymbals in both hands, playing on them as he dances. On a marble base.

Height, 11½ inches.

Formerly in the Marquis de Pucci Collection, Florence.

This statuette is an imitation of the antique which were so frequent in the fifteenth, sixteenth and seventeenth centuries in Italy. It is interesting to compare it with the statuette of the fighter in bronze in the Berlin Museum, made after an antique figure, and reproduced in Fritz Goldschmidt: "Die Italienischen Bronzen der Renaissance und des Barocks," pl. 58, No. 9.

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BERTOLDO DI GIOVANNI

Born about 1420; died in 1491—Pupil of Donatello

1004—BRONZE STATUETTE OF HERCULES

Possibly by Bertoldo himself, or by an artist very near to him. On a triangular base posed on three scroll feet is standing a naked and bearded man represented as Hercules. While his right foot stands firm, the left one is raised, the toes only touching the ground. His head and upper part of the body are slightly bent toward the right, and in his clenched hands, raised high from the body toward the left, he is holding a club ready to strike a blow.

Height, 9 inches with base.

Formerly in the J. Pierpont Morgan Collection.

Reproduced and described by Bode in his "Catalogue of the Collection of Bronzes in the J. Pierpont Morgan Collection," Vol. I, pl. VIII, No. 11, and page 4. Reproduced and described also in Bode's work on "The Italian Bronze Statuettes of the Renaissance," Vol. III, pl. 233, and page 16.

(Illustrated)



No. 1004—BRONZE STATUETTE OF HERCULES BY BERTOLDO DI GIOVANNI

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WORKSHOP OF ANDREA BRIOSCO CALLED IL RICCIO

1005—BRONZE STATUETTE

Paduan Early Sixteenth Century

Representing a satyr seated on a triangular base and holding a candle socket. On a triangular base is seen a satyr kneeling on one leg. He is represented with a goat's beard, horns and hoofs, and is holding in his right hand, raised high, a candle socket, while his left, originally probably placed on an inkstand, is hanging down.

Height, 9¾ inches with base and horns.

An almost identical statuette, but holding a different candle socket, was formerly in the Bardini Collection, and was given to Riccio (Sale Catalogue, 1918, fig. 100). Another figure, similarly composed, his left hand resting upon a receptacle for ink, is in the Louvre (No. 77). It is also interesting to compare it with a figure representing a "satyr seated on a triangular base with inkstand and candle-socket," formerly in the J. Pierpont Morgan Collection, reproduced in Bode, "The Italian Bronze Statuettes of the Renaissance," Vol. III, pl. 242, and given to Riccio.

(Illustrated)



No. 1005—BRONZE STATUETTE: WORKSHOP OF ANDREA BRIOSCO CALLED IL RICCIO
(*Paduan Early Sixteenth Century*)

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WORKSHOP OF ANDREA BRIOSCO CALLED IL RICCIO

1006—A LAMP

Paduan Early Sixteenth Century

It is formed of a shell supported on the right shoulder of a bearded man. He is kneeling on one leg; his left hand is placed upon the ground, while with his right arm he is supporting a shell on his right shoulder.

Height, 5 inches without base.

The composition is a derivation from the famous inkstand formerly in the Taylor Collection in London. (Reproduced in Bode, "The Italian Bronze Statuettes of the Renaissance," Vol. I, page 29, fig. 23.) A similar group is in the Martin le Roy Collection, reproduced in the Catalogue of this collection, Vol. III, pl. VIII. Another group is in the Berlin Museum.

(Illustrated)



No. 1006—A LAMP: WORKSHOP OF ANDREA BRIOSCO CALLED IL RICCIO
(*Paduan Early Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

GIOVANNI BOLOGNA

Born in 1528; died in 1608

1007—BRONZE STATUETTE REPRESENTING THE FIGURE OF MORGANTE

Florentine Late Sixteenth Century

2000
Morgante, the Court Dwarf of Cosimo I de Medici, is represented here as Bacchus. He is nude and is holding in his outstretched right hand a wine cup, and in his left a bunch of grapes. He is standing on a circular base posed upon a bronze pedestal decorated with rosettes and festoons of drapery and posed on three paw feet.

Height, 5½ inches without base; 8½ inches with base.

Formerly in the Bardini Collection in Florence.

Reproduced and described in the sale catalogue of the Bardini Collection, 1918, No. 96.

Statuettes of the same kind are often attributed to Valerio Cioli, who is known to have made for Cosimo I a naked marble figure of Morgante. Bode, however, attributes all the small figurines of Morgante in bronze to Gian Bologna, while three large figures designed for fountains and now in the National Museum in Florence are ascribed by him to Cioli. In speaking of them in his work on "The Italian Bronze Statuettes of the Renaissance," Vol. III, page 6, Bode says: ". . . Judging from all these figures (figures of beggars and musicians), we are enabled to recognize the hand of Bologna in the numerous small nude figures of jesters, especially that of the dwarf Morgante, who was a special favorite at the Court of Cosimo I. The treatment is very similar in all—a standing figure entirely nude (as the Grand Duke was wont to exhibit his favorite), either as Bacchus, as a figure blowing a horn or in some analogous character"

Examples of small bronze figures of Morgante are numerous. Among them the ones in the National Museum in Florence (Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. III, pl. 207), and in the Thiers Collection in the Louvre (No. 51, executed in gilded bronze), are represented in exactly the same way as the one here reproduced. In others, such as the one in the Otto Beit Collection (Illustrated Catalogue of Italian Sculpture and other Plastic Art in the Burlington Fine Arts Club, 1912, pl. 30, No. 12) the one from the Kaiser Friedrich Museum in Berlin (Bode: "The Italian Bronze . . ." III, pl. 207), and the one from the Pourtales Collection (Renaissance Ausstellung, Berlin, 1898, pl. 30, No. 7), Morgante is seen smoking a pipe and leaning on a stick.

Other examples are in the South Kensington Museum, in the Martin le Roy Collection, in the Chabrière Arlès Collection and elsewhere.

(Illustrated)



NO. 1007—BRONZE STATUETTE REPRESENTING THE FIGURE OF MORGANTE
BY GIOVANNI BOLOGNA
(*Florentine Late Sixteenth Century*)

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1008—THE SPINARIO

Paduan Late Fifteenth Century

650
The figure, representing a youth seated in the act of extracting a thorn from his foot, is made after the "Spinario" in the Capitol in Rome, dating from the fifth century B.C., and of which there are so many variations in museums and private collections. The original statue itself has different replicas of the time, of which one is in the Louvre, one in the British Museum (coming from the Castellani Collection) and one in the collection of the Baron E. de Rothschild.

Height, 6¾ inches.

In the Renaissance period there were many reproductions made of the Capitol Spinario in small bronze statuettes. Variations of the imitation of this statue are in the following collections: One in the Louvre; one in the Charles Haviland Collection; one in the Gustave Dreyfus Collection; one in the Correr Museum, in Venice; two formerly in the Morgan Collection; two in the Principe Trivulci Collection, Milan; one in the National Museum in Florence; one in the Ashmolean Museum, Oxford; one formerly in the Taylor Collection; London, and elsewhere. (See reproduction of these statuettes in an article by Gaston Migeon in "Mémoires et Monuments, Fondation Piot," 1909, page 95, pl. XII, and in Bode, "The Italian Bronze Statuettes of the Renaissance," Vol. I, pl. 87-89.)

(*Illustrated*)



No. 1008—THE SPINARIO (*Paduan Late Fifteenth Century*)

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2100
1009—A BRONZE INKSTAND

Venetian Late Sixteenth Century

The inkstand is of circular form and is supported by three winged caryatids terminating in lions' paws. The inkstand itself is richly decorated with heads of winged *putti* and with festoons of fruit and leaves. On the top of the cover is a rampant lion supporting the arms of the Medici family.

Height, 8¾ inches; diameter of bowl, 5½ inches.

Formerly in the Davanzati Palace Collection.

Described in the Catalogue of the Davanzati Collection, 1916, No. 884.



1010—BUST IN BRONZE REPRESENTING THE EMPEROR COMMODUS

Italian Seventeenth Century

200 - The young Emperor is represented facing to the front, with a clean-shaven face and short curly hair. He wears a mantle gathered over his right shoulder and fastened with a clasp. On a small quadrangular base is inscribed the name COMMODO. On a column-shaped, round brass base.

Height without base, 10¼ inches.

Formerly in the Marquis de Pucci Collection, Florence.

The bust is a seventeenth century repetition of the Roman bust of the Emperor Commodus, in the Capitoline Museum, in Rome.

Note: Aurelius Antoninus Commodus was Roman Emperor from 180-192 A. D. He was the son and successor of the Emperor Aurelius Antoninus and of Faustina. He was a cruel ruler and brought misery upon his people, and was finally poisoned by his favorite Marcia in 192 A. D.

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ALESSANDRO VITTORIA

Born in 1525; died in 1608. Follower of Jacopo Sansovino

1011—A PAIR OF BRONZE CANDLESTICKS *Venetian Sixteenth Century*

Three female caryatid figures with outspread wings whose bodies terminate in claw feet and birds' tails, are supporting upon their backs a round base from which rise the sockets. They are formed of vases decorated with masks and having each four handles.

Height, 6¾ inches without base.

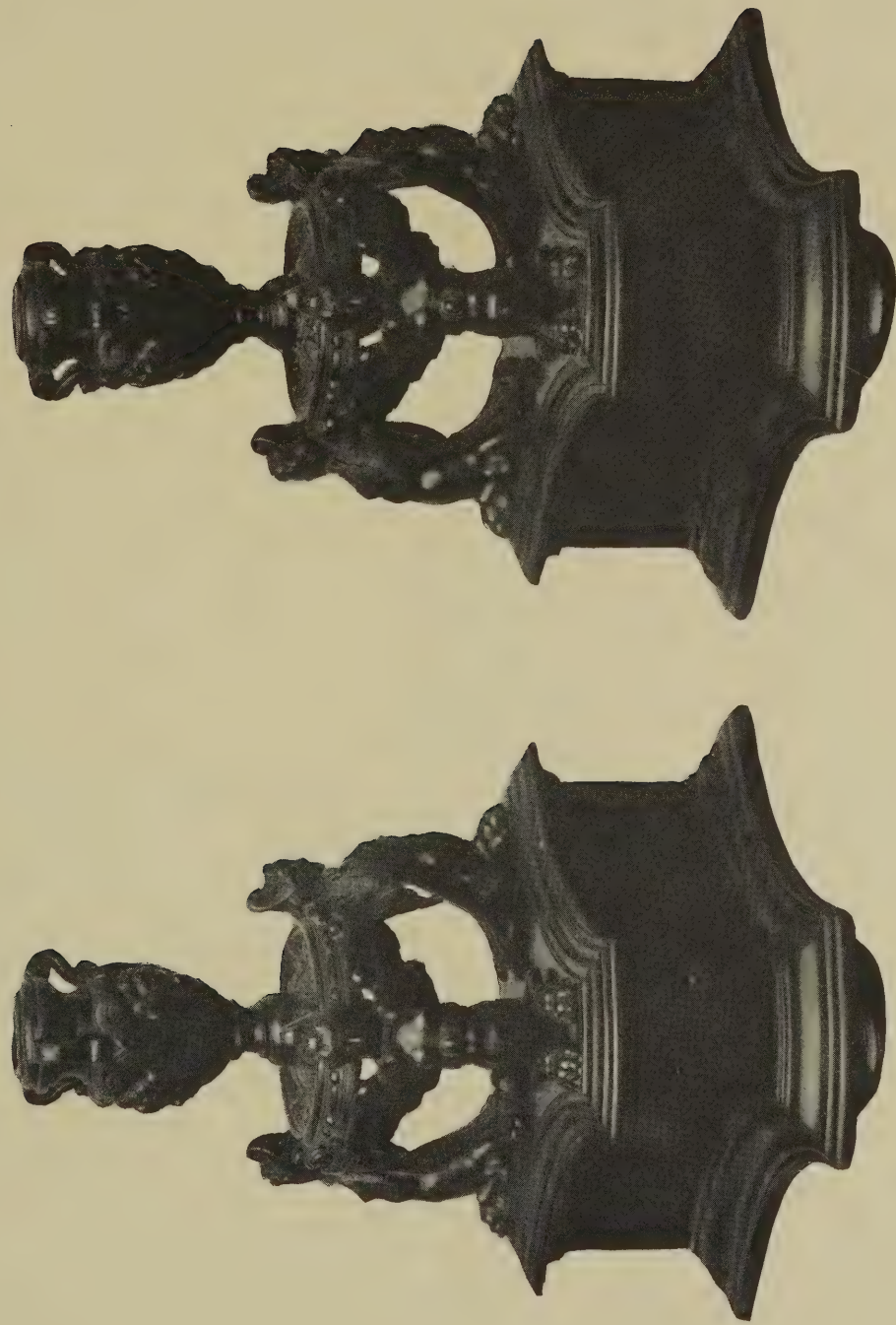
Formerly in the Rodolphe Kann and in the J. Pierpont Morgan Collections.

Reproduced and described in the Catalogue of the Rodolphe Kann Collection, 1907, Vol. I (Objets d'Arts Moyen Age et Renaissance), page 44, No. 55.

Reproduced and described in Bode, "Catalogue of Bronzes in the J. Pierpont Morgan Collection," Vol. II, page 137, No. 200.

A similarly composed and decorated candlestick is in the Louvre (No. 162). It is also interesting to compare them with a pair of candlesticks formerly in the Bardini Collection, reproduced in the Sale Catalogue, 1918, Nos. 63-64, equally attributed to Alessandro Vittoria.

(Illustrated)



No. 1011—A PAIR OF BRONZE CANDLESTICKS BY ALESSANDRO VITTORIA
(*Venetian Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

WORKSHOP OF ANDREA BRIOSCO CALLED IL RICCIO

1012—LAMP WITH DOUBLE BURNER *Paduan Early Sixteenth Century*

On a stand formed of three curved legs decorated with acanthus leaves and terminating in lions' feet is seen a vase-shaped stem. On it, on a low circular foot, is a stand in the form of a boat, decorated with acanthus leaves and supporting a statuette of a nude boy, standing on his left leg. The right one is raised in the air and his left arm extended.

Height, 19½ inches.

Formerly in the J. Pierpont Morgan Collection.

Reproduced and described in Bode, "Catalogue of Bronzes in the J. Pierpont Morgan Collection," Vol. I, pl. 36, No. 53. In speaking of it in the Introduction (page XVI), Bode says. ". . . We frequently meet with this composition, though seldom with so perfect and complete an example; the cover is surmounted by an animated figure of a nude boy."

Among other examples there is one in the Ashmolean Museum, in Oxford, reproduced in Bode, "The Italian Bronze Statuettes of the Renaissance," Vol. II, pl. 127. Two others are in the National Museum in Florence; one is in the Simon Collection in Berlin, etc. . . .

(Illustrated)



No. 1012—LAMP WITH DOUBLE BURNER: WORKSHOP OF ANDREA BRIOSCO CALLED
IL RICCIO
(*Paduan Early Sixteenth Century*)

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and sold. They are printed in the forepart of the Catalogue.

JACOPO TATTI CALLED SANSOVINO

Born in Florence in 1486; died in Venice in 1570

1013—BRONZE DOOR-KNOCKER

Venetian Sixteenth Century

2000
Closely connected with Jacopo Sansovino. In the center of a frame of foliage admirably treated is seated a female figure most probably representing Charity. A draped transparent gown covers her body. Her left hand rests upon her breast, while her right is laid upon the head of a child who clings to her knee and looks up to her. She is looking at another child seen below at the right and who also looks up to her. Above, holding a shield, are two winged *putti*.

Height, 12½ inches; width on base, 12½ inches.

Formerly in the J. Pierpont Morgan Collection.

Reproduced and described in Bode, "Catalogue of Bronzes in the J. Pierpont Morgan Collection," Vol. II, pl. 127, No. 186, who, in speaking of it says: ". . . the execution in *cire perdue*, remarkably delicate." Reproduced also in Bode, "The Italian Bronze Statuettes of the Renaissance," Vol. III, pl. 263.

(Illustrated)



NO. 1013—BRONZE DOOR-KNOCKER BY JACOPO TATTI CALLED SANSOVINO
(*Venetian Sixteenth Century*)

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WORKSHOP OF ANDREA BRIÓSCO CALLED IL RICCIO

1014—LAMP IN THE FORM OF A BOY HOLDING A CORNUCOPIA

Paduan Early Sixteenth Century

Standing on a vase, rising from a high stand decorated with foliage and terminating in claw feet, is seen the figure of a naked boy. His right foot is slightly bent backward and his right arm is raised holding a cornucopia, which supports a shell.

Height with shell, 12 inches.

Formerly in the Pfungst and J. Pierpont Morgan Collections.

Reproduced and described in Bode, "Catalogue of Bronzes in the J. Pierpont Morgan Collection," Vol. I, pl. 36, No. 51.

(Illustrated)



NO. 1014—LAMP IN THE FORM OF A BOY HOLDING A CORNUCOPIA: WORKSHOP OF
ANDREA BRIOSCO CALLED IL RICCIO
(*Paduan Early Sixteenth Century*)

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CLOSELY RELATED TO LEONE LEONI

Born in Arezzo in 1509; died in 1590

1015—BRONZE STATUETTE REPRESENTING AN EQUESTRIAN FIGURE

North Italian Sixteenth Century

2,600
On a trotting horse is seated a rider in a short pleated garment in the antique fashion; his right arm is raised, his left close to his side, and in his clenched hands he was probably originally holding guides. His beard is short, his hair thick and curly, and he looks in front of him at the horse. On the base is a circular plaquette with the subject of a combat after Moderno, adapted by G. P. Galeotti. Probably a model for an equestrian figure.

Height, 9 inches without base.

Formerly in the Pfungst and in the J. Pierpont Morgan Collections.

Reproduced and described in Bode, "Catalogue of Bronzes in the J. Pierpont Morgan Collection," Vol. I, pl. 66, No. 99.

Another almost identical equestrian figure, formerly also in the J. Pierpont Morgan Collection and given to Riccio, is reproduced in Bode, "The Italian Bronze Statuettes of the Renaissance," Vol. I, pl. 35. Another similarly composed equestrian figure, given to a pupil of Riccio, was formerly in the Bardini Collection, reproduced in the Bardini Sale Catalogue, 1918, fig. 97, where it is said that another example is in the Berlin Museum. It is also interesting to compare it with an equestrian figure in the Thiers Collection in the Louvré (No. 61).

(Illustrated)



NO. 1015—BRONZE STATUETTE REPRESENTING AN EQUESTRIAN FIGURE
CLOSELY RELATED TO LEONE LEONI
(*North Italian Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

1016—BRONZE HORSE

Paduan Early Sixteenth Century

The horse is represented caparisoned, trotting forward, his right fore-leg lifted up.

Height, 6¼ inches.

Formerly in the J. Pierpont Morgan Collection.

Reproduced in Bode, "Catalogue of Bronzes in the J. Pierpont Morgan Collection," Vol. I, pl. 63, No. 96.

1300
The representation of horses was in great favor with the artists of the Renaissance period. Besides those executed in marble and bronze on a great scale, there were also small studies of horses made in bronze, of which there are many examples in the Berlin Museum, in the Bargello and elsewhere.

In speaking of those formerly in the J. Pierpont Morgan Collection, to which also belonged the horse we are concerned with here, Bode says, in the Introduction to the Catalogue, Vol. I, page XXIV: ". . . To the late quattrocento belong early copies of classic statues of horses, several examples of which are in the Morgan Collection. The four Greek horses which the Venetians carried off from Constantinople as part of the spoil and set above the façade of Saint Mark's were, together with the horse of Marius Aurelius, the best known and most popular of all these models. We know various little copies of one or other of these horses which were nearly all made in Padua at the end of the 15th or early 16th century."

In his book on "The Italian Bronze Statuettes of the Renaissance," Vol. II, page 11, Bode equally speaks on the subject: ". . . The Florentine sculptors disdain representations of the animal for itself, they admit it only in groups, in relation to human beings; above all with a rider, or in battle between man and beast. . . . The Paduans, on the contrary, are fond of the reproduction of the animal for its own sake."

For reproductions of similar horses, see Bode: "The Italian Bronze Statuettes of the Renaissance," Vol. II, and Goldschmidt, "Die Italienischen Bronzen der Renaissance und des Barocks," pl. 27, No. 75. See also Reinach, "Répertoire de la statuaire grecque et romaine," Vol. II, page 740, No. 3.

(Illustrated)



No. 1016—BRONZE HORSE (*Paduan Early Sixteenth Century*)

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1017—ITALIAN BRONZE STATUETTE

Renaissance

Bust of nymph, in the nude, with head gracefully poised over her left shoulder, her hair in wavy dress and a Psyche knot. Olive and black patina. Green marble columnar pedestal.

Height, 3 inches; with pedestal, 5½ inches.

1018—BRONZE STATUETTE

Renaissance

Full-length figure of Mercury, running, poised on left foot, and right arm raised above his head. Light mantle from one shoulder to loins. Soft black patina of rich tone. On red marble columnar pedestal.

Height, 5 inches; with pedestal, 7½ inches.

1019—ANTIQUÉ BRONZE STATUETTE

Renaissance

Full-length standing figure of Flora, distributing flowers. Weight on her right leg, her left knee flexed and foot resting on the scrolled end of her cornucopia. Nude save for the drapery of a light scarf with streamers. Executed in relief. Soft patina, greenish and greenish-brown. On a quadrilateral black marble pedestal.

Height, 7½ inches; with pedestal, 9¾ inches.

1020—TWO BRONZE CANDLESTICKS

Venetian Late Sixteenth Century

The candlesticks are decorated with acanthus leaves, scrollings, cherubs' heads and bunches of fruit and leaves. They are baluster-shaped and have tripod bases ending in scroll feet and decorated with sphinxes and leaf-work.

Height to top of socket, 14 inches.

Formerly in the Davanzati Palace Collection.

Reproduced and described in the Catalogue of the Davanzati Collection, 1916, No. 64.

(Illustrated)



No. 1020—Two BRONZE CANDLESTICKS (*Venetian Late Sixteenth Century*)

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1000 1021—A MORTAR

Venetian, Sixteenth Century

In the lower part, around the body, is a decoration consisting of a band of acanthus leaves. Two winged female caryatid figures terminating in foliage form the handles.

Height, 12 inches; diameter on top, 14 inches.

Formerly in the Pfungst and J. Pierpont Morgan Collections.

Reproduced and described in Bode, "Catalogue of Bronzes in the J. Pierpont Morgan Collection," Vol. II, pl. 131, No. 191.

140 1022—ITALIAN BRONZE MORTAR

Seventeenth Century

Inverted bell shape with two bracket handles. Finely chiseled ornamentation in low relief on plain and stippled grounds, including festooned garlands, leaf designs, escutcheons and rosettes. Encircled by an inscription: ALLE DUE SERENE SCARPIGLIATE MDCLXXXIV. Dull and soft blackish patina.

Diameter, 6 inches.



1023—MUSSULMAN BRONZE MORTAR

Eleventh Century

Octagonal, with expanding top and base, flat rim, and a molding below the rim. Two animal-head loop and loose-ring handles. On each face a heavy pear-shaped protuberance from a palmate arched panel reserved plain within an incised ground. Other incised decoration. Cufic inscriptions. Dense greenish patina.

Height, 5 inches.

1024—ANTIQUE EUROPEAN BRONZE MORTAR WITH PESTLE

Inverted bell shape. Decorated with four crowned bust portraits in relief, in panels between knobbed columns. Unctuous patina, brown and blackish, and grayish earthy incrustations.

Diameter, 4¾ inches; length of pestle, 7¼ inches.

150
Safeguards

30
Cassio
1000 A. 40

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1050 1025—A MORTAR

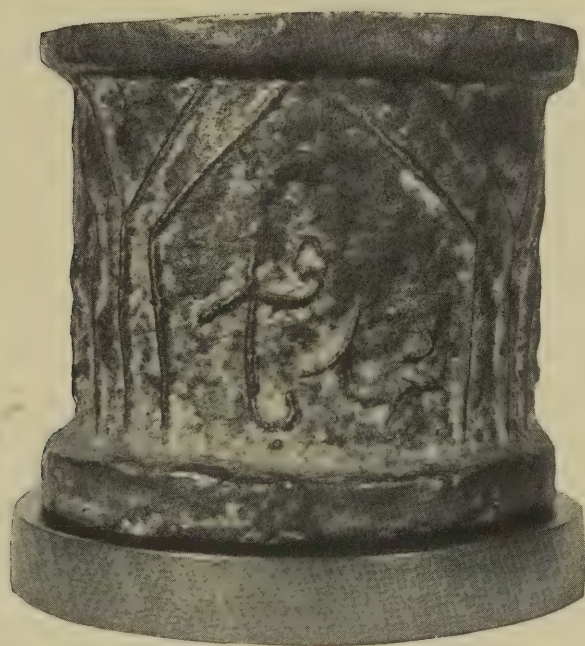
Venetian Sixteenth Century

Around the body and executed in low relief are seen cupids holding a coat-of-arms; scrolls, masks and floral ornaments complete the decoration in the center. Above is a band decorated with small rosettes, and another one below shows small acanthus leaves. On the foot are alternately acanthus leaves and fleurs-de-lis.

Height, 5 inches.

Formerly in the Pfungst and J. Pierpont Morgan Collections.

Reproduced and described in Bode, "Catalogue of Bronzes in the J. Pierpont Morgan Collection," Vol. II, page 23, No. 190. In speaking of it in the introduction (page XXXVIII), Bode calls it ". . . A small and dainty specimen, ornamented in low relief with cupids, supporting a coat of arms."



made by
Mohammed Baker

1026—ANCIENT ARABIC BRONZE MORTAR

Cylindrical, with heavily flanged lip and foot. Around the sides pointed arches in double outline relief—four in number—enclosing Arabic characters which are also in relief. Dense reddish-brown patina and grayish earthy incrustations.

Diameter, 6½ inches.

130
Murray

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1027—A BRONZE MORTAR

Italian, Signed "A. Jubi 1705"

700
The mortar, which served to mix drugs, is decorated in the lower part with a band of acanthus leaves. In the upper part are garlands of fruit and flowers held up by floating winged cupids. As for the handles, they are formed by two winged cupids supporting the rim, around which runs the following inscription: MORTARIUM HOC PERTINET AD AROMATARIAM S. FRANCISCI TRANSTIBERIM A. JUBI 1705, which translated into English means: "Mortar belonging to the drug store of S. Francis across the Tiber."

Height, 16¾ inches; diameter, 20½ inches.

(Illustrated)

1028—A BRONZE MORTAR

Italian Early Seventeenth Century

900
The mortar, which served to mix drugs, is decorated in the lower part with a floral and leaf-work incised design. Dolphins' heads form the handles. In the center is a coat-of-arms surmounted by a casket and surrounded by scrolls and leaves, and over it is the inscription: ARCE PLACIDIO, which would mean: In this peaceful town. On the rim runs the following inscription: JOANNES JOSEPH RASINUS PHARMACOPOLA TAURINENSIS ANNO DOMINI 1116.

Height, 15½ inches; diameter, 19 inches.

It is very possible that the coat of arms belongs to Joannes Joseph Rasinus of Turino, whose name is inscribed above, but it was impossible to identify it. As for the date, it should read 1611 and not 1116.

(Illustrated)

1029—A BRONZE MORTAR

North Italian Late Fifteenth Century

290
Around the body is a decoration of pilasters forming five compartments. In the central one is seen an eagle; in the two following ones are busts of a young man and a young woman, and in the two end compartments are vases with palmettes. A decoration of small leaves is around the border, and a handle is seen between the two end compartments.

Height, 4½ inches.

(Illustrated)

1030—MOSUL BRONZE BASIN

Thirteenth Century

294
Circular, with broad flat bottom, and recurving sides which expand freely in a festooned rim of many points, the sides being fluted in as many lobes. Incised, stippled and punched ornamentation, minute and intricate, including medallions, quatrefoils and symbols, with figures and panels and diapered grounds. Soft patina. On the exterior a mahogany patina.

Diameter, 19 inches.

From the Filippo Collection.

1031—TWO BOOKS

210
"Bronzes of the Renaissance and Subsequent Periods. Collection of J. Pierpont Morgan." Vols. I and II, by Wilhelm Bode.



1027



1028



1029

ITALIAN BRONZE MORTARS FROM THE FIFTEENTH TO THE EARLY EIGHTEENTH
CENTURY

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110 1032—SCULPTURED STATUARY MARBLE STATUETTE *Roman Third Century*

Standing figure of a little lad wearing a classic chiton and holding a short length of rope in his hand. On irregular oblong base. The original portion above bust has been replaced by a replica commissioned by Mr. Caruso after he had had this portion removed to present it to a friend.

Height, 26½ inches.

40 1033—SIXTEENTH CENTURY ITALIAN STEEL MORION

Spiked helmet in iron, elaborately chased and gilt in a pattern of Oriental interlacements. In front is a panache, or plume-holder, and behind, a chain-mail shoulder guard.

(Illustrated)

25 1034—FIFTEENTH CENTURY ITALIAN HELMET

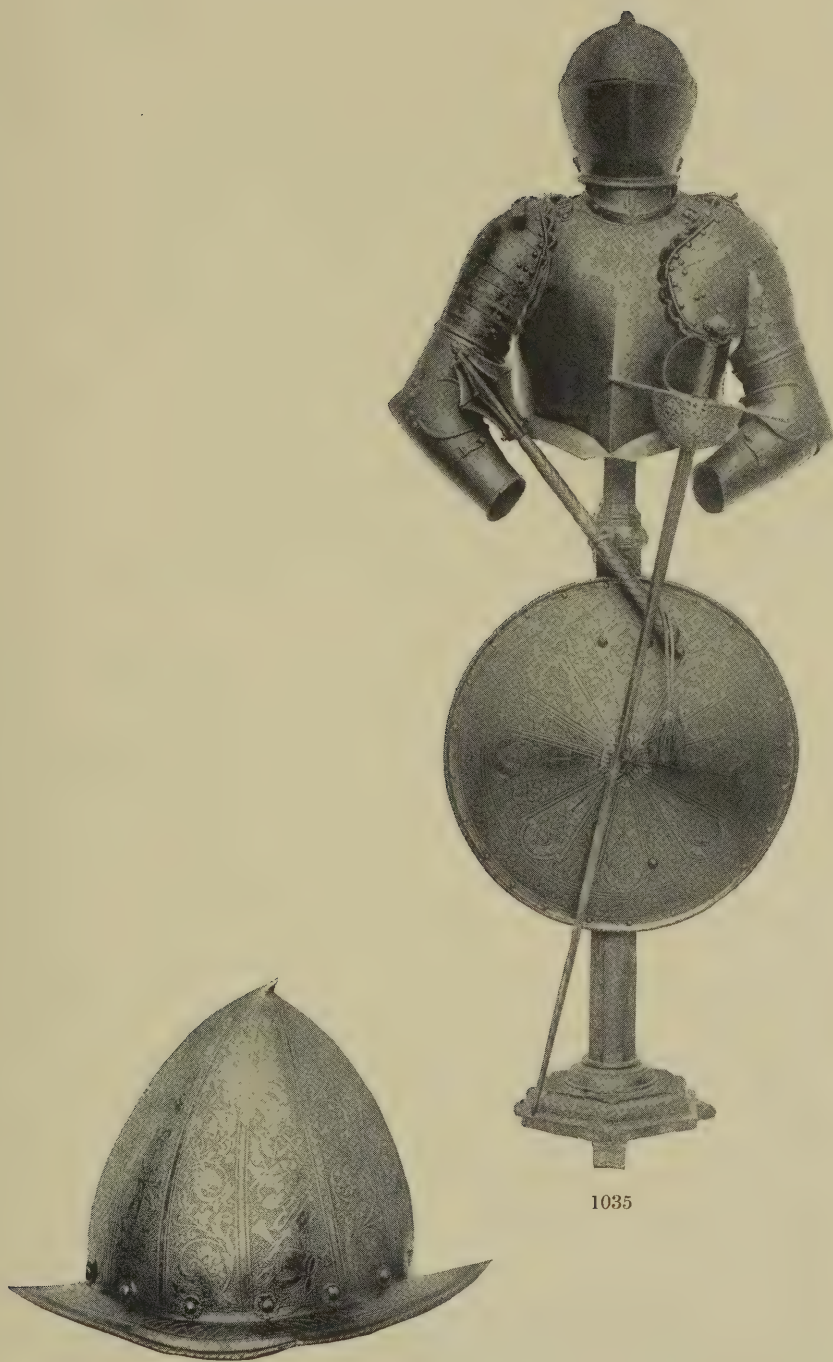
Engraved on the upper part in a design of trophies, masks and foliage. Below are rosettes, with brass studs as centers.

(Illustrated)

340 1035—SIXTEENTH CENTURY ITALIAN HALF-SUIT OF ARMOR

Consisting of a celatus, or helmet with visor, gorget, pauldrons, rere-braces, coudes, vambraces and breastplate. Accompanied by an iron mace, a sword and a circular shield. The armor is completely gilded with a patterning of half-moons (emblem of the Strozzi family) and the iron mace has a head of seven double curved flanges, completely gilded, with a handle in two parts partially gilded and ending in a pommel wrought as a garland. The circular shield is bronzed and etched with a design of radiating compartments occupied by patternings of trophies, quatrefoil and foliage and surrounded by a deep etched border of rosetted design, and the spike has a base of gilded acanthus leaves. The sword is of contemporary Spanish workmanship, with a hemispherical guard, pierced and wrought in a pattern of oval medallions, with profiles of Roman emperors and scrolled foliage, straight quillons, a wire-wound grip with plain knuckle-bow and ornate ball-shaped pommel. The long straight blade, under the guard, is engraved with an inscription: I.V.M.R.T.I.N.E.Z. E.N.T.O.L.E.D.O. E.S. P.E.R.A.B.I.D.O.

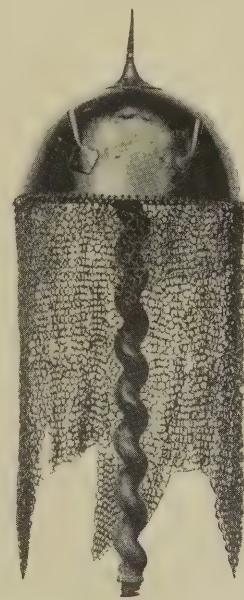
(Illustrated)



1035



1034



1033

ITALIAN ARMOR OF THE FIFTEENTH AND SIXTEENTH CENTURIES

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**PERSIAN AND INDO-PERSIAN MINIATURES AND
ILLUMINATIONS FROM THE TABBAGH COLLECTION**

1036—INDO-PERSIAN MINIATURE

Seventeenth Century

40
In colors and gold; by a miniaturist of the Jehangir school. Full-length standing figure of a princess, in profile to left, against a blue background. Two borders, both in gold, one with flowers and birds on a yellow ground, one with animals on a red ground.

Height, 6 inches; width, 3½ inches.

1037—PERSIAN MINIATURE

Sixteenth Century

70
In colors and gold; from a manuscript of the "Bustán" of Sadi. In an interior of elaborate decorations four men are prostrating themselves and praying. And in the foreground a princess kneels on a prayer rug, with ducks on either side of her.

Height, 6¾ inches; width, 4¼ inches.

1038—PERSIAN MINIATURE

Sixteenth Century

100
In colors and gold; from a manuscript of the "Bustán" of Sadi. An episode in the war between the Persians and the Mongolians. The Persians on horseback and the Mongolians on an elephant attack each other with drawn swords, and around are some of the fallen.

Height, 6 inches; width, 4¼ inches.

1039—PERSIAN MINIATURE

Sixteenth Century

110
In colors and gold; from a manuscript of the "Bustán" of Sadi. On one side of a palace courtyard one of the Shah's wives is in a dark cell, loaded with chains. Three attendants bring her food and hold lighted candles, and the Shah and courtiers look on. Landscape background with trees.

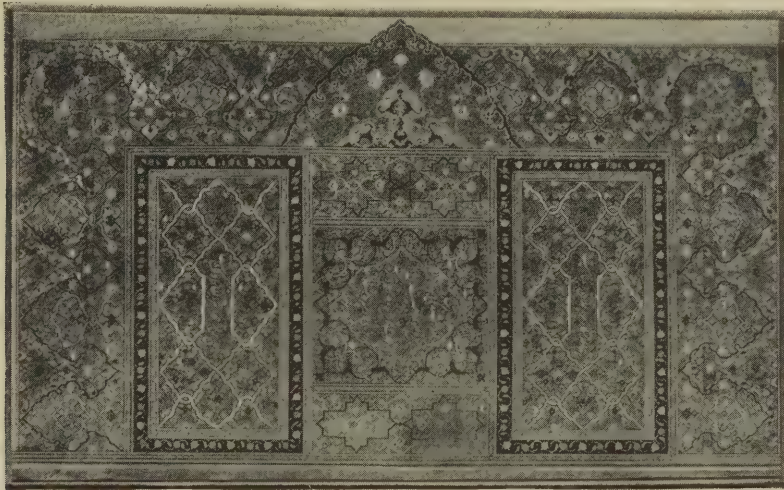
Height, 6½ inches; width, 4½ inches.

1040—INDO-PERSIAN MINIATURE

Seventeenth Century

60
In colors and gold. From a manuscript illustrated by Muhammad Nadir of Samarcand. An equestrian portrait of Shayista Khan, riding a white horse, in an open, flower-besprinkled meadow, under a cloudy sky.

Height, 9½ inches; width, 6¾ inches.



1041—PERSIAN ILLUMINATION

Sixteenth Century

70 In gold and colors; from a manuscript of one of Nizami's works. In the center a polyfoliate panel of Persian text, flanked by rectilinear panels of intricate floral interlacements, and around all a Saracenic border in blue on gold ground.

Height, 5 inches; length, 9¼ inches.

1042—INDO-PERSIAN MINIATURE

Seventeenth Century

45 In gold and colors; by a miniaturist of the schools of Akbar and Jehangir. In a palace a Shah sits on his throne of jeweled gold, watching two of his courtiers playing chess. In front of him stand his princely son and a dervish. Above and below are panels of text.

Height, 8½ inches; width, 5½ inches.

1043—PERSIAN ILLUMINATION: THREE PANELS IN ONE FRAME

Sixteenth Century

45 In gold and colors; from a manuscript of one of Nizami's works. Three pages of calligraphy, one by Mir Hassan, the others by Diwan Hoja Hafez, written in spaces reserved in a gold ground, and with panels of decoration painted in gold and colors above the penmanship.

Height (each), 9¼ inches; width (each), 3¼ inches.

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1044—PERSIAN MINIATURE

Sixteenth Century

In colors and gold. From a manuscript of one of Nizami's works. In a palace the Shah and one of his wives are seated listening to musicians, and women attendants serve refreshments. In the background is a garden. Above and below are panels of calligraphy.

Height, 9½ inches; width, 5¼ inches.

1045—INDO-PERSIAN MINIATURE

Seventeenth Century

In colors and gold. From a manuscript illustrated by Muhammad Nadir of Samarcand. In a rocky landscape under a blue sky a horseman with drawn bow aims an arrow at a man trying to shelter himself in a hollow tree-trunk.

Height, 10 inches; width, 5½ inches.



1046—PERSIAN MINIATURE

Sixteenth Century

In colors and gold. From a manuscript of Nizami's "Khamsah." In a palace courtyard Shah Thamarp and his wife are listening to the recitation of a poem, by one of the courtiers. In the background is a garden, beyond a curtained opening. Panels of calligraphy above.

Height, 9 inches; width, 5¾ inches.

1047—PERSIAN MINIATURE

Sixteenth Century

In colors and gold; from a manuscript of Nizami's "Haft Paikur." Shah Iamaz, having wounded Freidoum, regrets his act, and throwing himself on his knees begs forgiveness. Around are numerous attendants, mounted and afoot.

Height, 11 inches; width, 7½ inches.

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1048—PERSIAN MINIATURE

Sixteenth Century

260
In gold and colors; from a manuscript of Nizami. Into the open gateway of a fortress the Shah, who has dismounted, pursues with drawn sword a horseman. Behind the Shah come a body of his followers on horseback and armed with spears and bows. In the foreground is the Shah's abandoned charger, and on the battlements of the fort armed men appear.

Height, 10 inches; width, 7½ inches.

1049—PERSIAN MINIATURE

Sixteenth Century

230
In colors and gold; from a manuscript of Nizami's "Khamsah," dated 924 of the Hegira (A.D. 1518). In a cave, Shah Freidoum is killing a devil. On the left a man is bound to a tree, in the foreground are three of the Shah's attendants, and in the background outside the cave three devils with clubs are waiting.

Height, 10¾ inches; width, 7½ inches.

1050—PERSIAN MINIATURE

Sixteenth Century

80
In colors and gold; from a manuscript of the "Bustán" of Sadi. On a dais in a kiosk a royal family group around the queen are listening to musicians and singers. In the background are the trees and flowers of the "fruit garden."

Height, 12½ inches; width, 5¾ inches.

1051—PERSIAN MINIATURE

Sixteenth Century

70
In ink, colors and gold; from a manuscript of one of Nizami's works. At the entrance of a palace a queen with outstretched arms welcomes a young prince who rides on horseback. Behind the queen is one of her attendants, and before her are two singers whom a woman accompanies with a tambourine. Above are four panels of calligraphy.

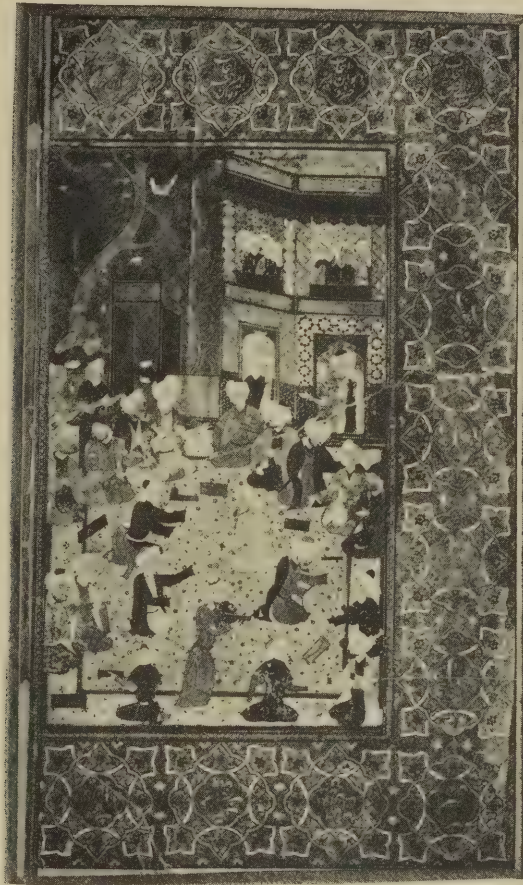
Height, 10¾ inches; width, 8 inches.

1052—PERSIAN MINIATURE

Sixteenth Century

90
In gold and colors; from a manuscript of one of Nizami's works. In a room in a palace a prince lies dying, surrounded by his weeping wives. From a balcony members of the harem look on.

Height, 10¾ inches; width, 6½ inches.



1053—PERSIAN MINIATURE

Sixteenth Century

140
In colors and gold; by a miniaturist of the school of Behzad; from a manuscript of the "Bustán" of Sadi. In a palace courtyard court officials are discussing important events. From a balcony in the background members of the harem are watching. On the left a Persian garden is to be seen through an open gateway. Surrounded by an elaborate border of foliated medallions enclosing Persian inscriptions, painted in gold and rich colors.

Height, 6¼ inches; width, 3¾ inches.

1054—JEWEL COFFER OF WOOD

Persian, Twelfth or Thirteenth Century A.D.

260
Coated with ivory plaques, with bronze hinges and lock. Decorated in black outlines with vignettes of musicians, fantastic animals, and varied enclosed Arabian designs.

Dimensions, 14½ inches by 8½ inches.

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JEAN II PÉNICAUD

Born in Limoges in the Sixteenth Century; died there in 1588. Son probably of Jean I Pénicaud.

1055—A SMALL PLAQUE REPRESENTING THE CRUCIFIXION

French, Limoges, Sixteenth Century

Possibly by JEAN II PÉNICAUD. Against a dark background strewn with stars the dead Christ is represented hanging on the Cross. Drops of blood fall from His hands and body into two chalices held by two floating angels dressed in long white gowns. A third angel, at the foot of the Cross, receives, in a chalice, the drops of blood falling from the wounds of His feet. At the left stands the Virgin with crossed hands and wearing a full blue mantle over a red gown. A white wimple frames her face. At the right is standing Saint John the Baptist in a white gown and a red mantle, and in the foreground are seen a skull and several bones.

Height, 3½ inches; width, 2¾ inches.

Formerly in the J. Pierpont Morgan Collection.

The plaque shows many analogies in type and workmanship with a plaque representing the Crucifixion, formerly in the Spitzer Collection (reproduced in the illustrated Catalogue, Vol. II, p. 32, No. 32), given to the atelier of Pénicaud, about 1530.



SCHOOL OF NARDON PÉNICAUD

1056—SMALL PLAQUE REPRESENTING THE PIETÀ

French, Limoges, Early Sixteenth Century

The scene is represented against a landscape background composed of houses, painted in brown, and a blue sky strewn with golden stars. At the foot of the Cross is seated the Virgin, in a dark red gown and blue mantle, and on her lap is the body of the dead Christ, with blood dripping from His wounds. His head is supported by Saint John, standing at the left and wearing a brown gown and a red mantle, while at the right is seen Mary Magdalen holding an ointment box and wearing a mauve gown, brown mantle, and a turban on her golden loose hair.

Height, 3 $\frac{3}{4}$ inches; width, 2 $\frac{3}{4}$ inches.

From the J. Pierpont Morgan Collection.

This plaque, which in its composition recalls Pietàs from the school of Southern France, shows many analogies with a plaque from the R. von Kaufmann Collection (reproduced in the Catalogue of the Renaissance Exposition in Berlin, 1898, page 45, No. 4). It is also interesting to compare it with a plaque in the Louvre, No. 482.

857

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MONVAERNI (SO CALLED)

Active in Limoges in the second half of the fifteenth century.

1057—THE ANNUNCIATION *French, Limoges, Late Fifteenth Century*

600
The scene passes in the Virgin's room, showing walls decorated in light blue mosaic, the floor in green. The Virgin is kneeling with hands folded in the attitude of prayer, in front of long curtains concealing her alcove. She wears a blue mantle over a brown gown, and behind her light auburn hair, which falls uncovered over her shoulders, is a halo. In front of the Virgin is seen the Angel Gabriel, who is saluting in bringing her the holy message. He is clad in a blue gown and brown overdress. In the upper part, at the left, is seen the Eternal Father in the clouds, and at the right is the inscription: "O MATER DEI." In the center is a lily with a ribbon, on which are the words: "AVE MARIA." The frame is of gilded bronze.

Height, 4½ inches; width, 3½ inches.

The plaque shows many analogies with the Nativity in the Glasgow Museum (reproduced in the *Burlington Magazine*, 1917, Vol. 30, page 225, in an article by Mitchel on "Some Limoges Enamels of the Primitive School"); there are also analogies with another plaque representing the Nativity, in the Czartoryski Museum in Cracow (reproduced in Marquet de Vasselot, "Emaux Limousins," pl. XIV, No. 43), equally given to the so-called Monvaerni.

(Illustrated)



No. 1057—THE ANNUNCIATION BY MONVAERNI (SO CALLED)
(*French, Limoges, late Fifteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

PIERRE REYMOND

Born in Limoges about 1513; died there about 1584.

1058—SMALL PLAQUE REPRESENTING THE CRUCIFIXION

French, Limoges, Sixteenth Century

1200—
Against a dark blue blackground, strewn with golden stars, is seen the body of the dead Christ hanging on the Cross. On His head is the Crown of Thorns, and around His loins is a floating white scarf. Drops of blood fall from His hands, head and body. On either side of the Cross are the two crucified thieves.

At the foot of the Cross, kneeling on a ground strewn with flowers, is Mary Magdalen, in a white gown with brown slashed sleeves exposing white undersleeves. Standing behind her is the Virgin in a brown gown, a light blue mantle and a white wimple framing her face. At the other side of the Cross, with his head turned toward Christ, stands Saint John, wearing a white mantle over a brown gown. The plaque is mounted in a narrow silver frame.

Height, 4 inches; width, 3 inches.

Formerly in the J. Pierpont Morgan Collection.

It is interesting to compare it with a plaque in the Cluny Museum in Paris, equally by Pierre Reymond and also representing the Crucifixion (No. 4645), in which, however, the background differs, and where the two thieves are missing.

(Illustrated)



No. 1058—SMALL PLAQUE REPRESENTING THE CRUCIFIXION BY PIERRE REYMOND
(*French, Limoges, Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

ATELIER OF NARDON PÉNICAUD

1059—PLAQUE REPRESENTING THE ADORATION OF THE MAGI

French, Limoges, Early Sixteenth Century

2200
A blue sky strewn with stars is seen in the background. On a gilded throne under a canopy is seated the Virgin, in a full blue mantle lined with green over a reddish dress, her golden hair falling loose over her shoulders. Behind her to the left is standing Saint Joseph in adoration, wearing a reddish mantle with a hood. On the lap of the Virgin is seated the naked Infant Jesus, taking jewels from the box which the oldest of the three Kings is offering Him kneeling. He wears a blue gown and a red overdress, fastened with a jeweled clasp under his arm. A deep collar set with stones is around his neck. In back are two other Kings, one pointing to a green vase which he is holding, while turning to the King standing next to him, wearing a blue mantle over a purple gown and holding an incense box.

Height, 7½ inches; width, 6½ inches.

Two almost identical plaques were formerly, one in the Spitzer Collection (see Sale Catalogue, No. 420), the other in the Cottureau Collection (*Les Arts*, 1910, No. 100, page 10). All three have their prototype in the plaque formerly in the Armand Queyroi Collection, showing exactly the same composition and attributed to Monvaerni (see article by Mitchel on "Some Limoges Enamels of the Primitive School" in the *Burlington Magazine*, 1917, Vol. 30, page 220). There are great analogies, in comparing the plaque here reproduced, with the one representing the same subject and formerly in the J. Pierpont Morgan Collection (reproduced in Marquet de Vasselot: "Les Emaux Limousins," page 142).

(Illustrated)



No. 1059—PLAQUE REPRESENTING THE ADORATION OF THE MAGI
ATELIER OF NARDON PÉNICAUD
(*French, Limoges, Early Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

**TWO PLAQUES REPRESENTING "ALEXANDER CAUSING THE
WORKS OF HOMER TO BE PLACED IN DARIUS'
TOMB" AND "PAYING THE TRIBUTE MONEY"**

JEAN III PÉNICAUD

Son probably of Jean II Pénicaud

**1060—"ALEXANDER CAUSING THE WORKS OF HOMER TO BE PLACED IN DARIUS'
TOMB"**

French, Limoges, Sixteenth Century

4000
The scene is represented against a dark ground strewn with trophies in gold. In the foreground is seen the open tomb into which several men are placing the works of Homer. At the right is standing Alexander, accompanied by his soldiers, and supervising the execution of his order. A number of persons seen in the back are assisting at the scene. Executed in grisaille.

Height, 7¾ inches; width, 9 inches.

(Illustrated)

1061—"PAYING THE TRIBUTE MONEY"

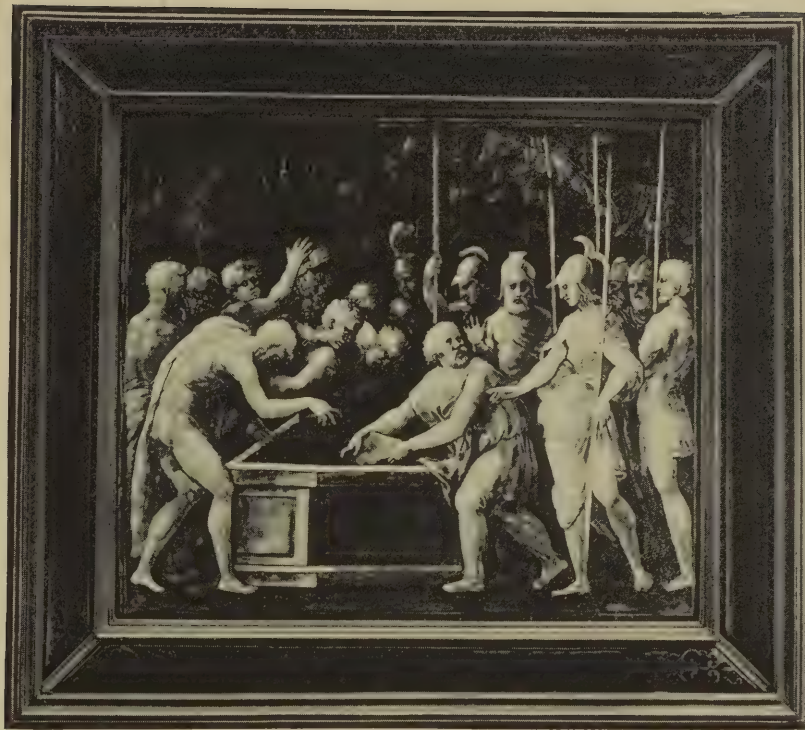
4000
Against a similar background strewn with golden trophies, Alexander is seated on a high and richly ornamented throne. Behind him are standing two soldiers, and in front of him several men in long floating robes are weighing, on a scale, the tribute money which they have brought. Executed in grisaille.

Height, 7¾ inches; width, 9 inches.

Formerly in the Spitzer and Maurice Kann Collections. Figured at the Retrospective Exhibition in Paris, in 1900. Reproduced and described in the Catalogues of the Spitzer and Maurice Kann Collections.

The subjects are taken from Italian models of the School of Raphael, and they probably originally formed part of a casquet. They have always been spoken of as masterpieces of the enameled art. The composition, as well as the quality of the work, is indeed of great fineness. Claudius Popelin (*Catalogue de la Collection Spitzer*, Vol. II, Texte, Préface, page 13) and Emile Molinier attribute them without any hesitation to Jean III Pénicaud, and Molinier adds, in speaking of them in his work on the "Exposition Retrospective," 1900, page 94: ". . . to those who look in the difficult work of the enameled art for more originality, for more liberty in the design, one has to recommend the plaques by Jean III Pénicaud, exhibited by Maurice Kann, plaques known since a long time and having belonged to famous collections. One looks at them always with great pleasure, having been executed by the greatest artist among the enameled artists of the 16th century, by the one who, sure of his design, interpreted rather than copied the models from which he worked . . ."

(Illustrated)



1060



1061

TWO LIMOGES ENAMELS BY JEAN III PÉNICAUD

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

THE MASTER M. D.

Generally identified as MARTIN DIDIER, active in Limoges in the second half of the sixteenth century—"émailleur du roi" from 1574.

1062—PLAQUE REPRESENTING "LAOCOON AND HIS SONS STRANGLED BY SNAKES"

The strangling of Laocoon and his sons is represented in the center, while to the left, in the distance, are seen the sea and the vessels, and to the right an altar burning for sacrifice, toward which the snakes advance. In the corners is a decoration composed of scrolls, leaf work, and cherubs' heads, while in the upper part runs the inscription "LAOCON," and on the socle is seen the signature M. D. I. The figures are executed in grisaille.

Height, 10½ inches; width, 10½ inches.

Formerly in the J. Pierpont Morgan, and in the Charles Mannheim Collections. Reproduced in Molinier: "Catalogue de la Collection Charles Mannheim," 1898, page 52, No. 188. Figured at the Retrospective Exhibition in Paris, in 1900, under the No. 2764.

The plaque is made after the famous group in the Vatican, originally ornamenting the baths of Titus, among the ruins of which it was found in 1506 (reproduced in Paul Arndt: "Denkmäler griechischer und römischer Skulptur," pl. 100, page 16). A similar plaque, but representing Neptune and also attributed to Martin Didier, is in the Dutuit Collection, in the Petit Palais in Paris (reproduced in Georges Cain: "Catalogue de la Collection Dutuit). Another plaque, representing Orpheus and Eurydice, is in the Cottureau Collection (*Les Arts*, 1910, No. 100, page 16). Many others are scattered in museums and private collections.

(Illustrated)



LIMOGES ENAMEL PLAQUE REPRESENTING "LAOCOON AND HIS SONS STRANGLED BY
SNAKES" BY THE MASTER M. D.

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LÉONARD LIMOSIN

Born about 1505 in Limoges; died between 1575 and 1577. Worked in the beginning after engravings by Dürer, and later after French and Italian models. Was greatly influenced by the school of Fontainebleau. Worked for the French Court and executed innumerable portraits in enamel.

1063—PLAQUE BY LÉONARD LIMOSIN

Limoges, Sixteenth Century

1500
One of the plaques represents Saint Christopher holding the Christ Child on his shoulders and crossing the water. He wears a short blue tunic, a brown and gold floating mantle and a turban, while the Infant is naked, except for a drapery floating around His shoulders. In the far distance, on a bridge, kneels Saint Jerome (?) in a blue mantle with hood, holding a temple in his hands. Rocks seen in the far distance, some flowers and leaves in the foreground, and Renaissance motives of playing cupids complete the decoration.

(*Illustrated*)

(*Companion to the following*)



LIMOGES ENAMEL PLAQUE BY LÉONARD LIMOSIN
(*Limoges, Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

1064—PLAQUE BY LÉONARD LIMOSIN

In the other plaque, against a similarly decorated background, is seen Saint Barbara seated on a throne in a mauve gilded gown, showing sleeves slashed with white, and the neck and girdle outlined in turquoise-blue. She wears a headdress on her head and a floating mantle around her shoulders. On her knees is an open book, and in her right hand a green palm. A high tower is seen at the left.

Height, $9\frac{7}{8}$ inches without frame; width, $4\frac{1}{8}$ inches without frame.

Formerly in the J. Pierpont Morgan Collection.

The coloring of the plaques is of great beauty. The figure of Saint Barbara is obviously inspired by some design by Primaticcio, while Saint Christopher shows great similiarity with types in an engraving signed by Léonard Limosin himself, and representing Christ before Pilate (see Cabinet des Estampes, Bibliothèque Nationale, Réserve M 1 C7848). The plaques show great similarity in type, coloring and decoration with oval plaques in the Cluny Museum by Léonard Limosin (4617 . . .).

(Illustrated)

(Companion to the preceding)



LIMOGES ENAMEL PLAQUE BY LÉONARD LIMOSIN
(*Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

1065—A SALT CELLAR IN PAINTED ENAMEL

Limoges, About the Middle of the Sixteenth Century

800
Canessa

Possibly by Jean Court, called Vigier. The salt cellar is hexagonal and has in each compartment a different representation. One of them shows Venus seated naked on a globe; another a man and a lady dressed in the French fashion of the first half of the sixteenth century and engaged in a gallant conversation; the third one shows Cupid riding on a white horse; the fourth a standing skeleton; the fifth a young couple dressed in costumes of the time; the sixth shows a female figure representing Abundance. Inscriptions, partly missing, accompany each scene. The receptacles for the salt show on top the bust of Helene and on the bottom the one of a warrior. Around them are scrolls and foliage in painted enamel. Dark blue background.

Height, 2¾ inches; width on top, 3 inches.

This salt cellar is in a perfect state of conservation and its workmanship is of the finest. It is interesting to compare it with salt cellars of the same kind, in the Louvre and elsewhere.

(Illustrated)

SCHOOL OF COULY NOUILHER OR NOYLIER

Active in Limoges in the second third of the sixteenth century.

1066—TWO SALT DISHES

French, Limoges, Sixteenth Century

Each
450

Around the body of the salt dishes are represented the twelve labors of Hercules, six in each. Running inscriptions in gold letters, in French, so characteristic of Couly's work, explain the scenes in each compartment. The figures are executed in grisaille against a dark background. The receptacles for the salt show busts in the center and they are bordered with a continuous garland of leaves and flowers alternately white and gold. One of the busts bears the inscription "Hercules," the other "La Belle Dianira." At the bottom are two other busts, one representing "La Belle Dianira" and the other bearing the inscription "Je suis Eurysthée."

Height, 2⅝ inches; diameter, 3¼ inches.

A great number of similar salt dishes, attributed to Couly Noylier or to his school, are scattered in museums and private collections. Among them there is one in the Cluny Museum representing the labors of Hercules; one was formerly in the Boy Collection (Catalogue de la Collection Boy, 1905, No. 211); two others formed part of the Lanna Collection in Prag, one representing the labors of Hercules, the other showing combined scenes from mythology and from the Old Testament (Catalogue of the Lanna Collection, 1909, Vol. I, pl. 42, Nos. 89-90, and page XLIV, Nos. 2059-2060).



No. 1065—SALT CELLAR IN PAINTED ENAMEL
(Limoges, About the Middle of the Sixteenth Century)

No. 1066—TWO LIMOGES ENAMEL SALT DISHES, SCHOOL OF COULY NOUILHER OR
 NOYLIER
(Sixteenth Century)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

PIERRE REYMOND

Born in Limoges about 1513; died there about 1584.

1067—A CUP WITH COVER

French, Limoges, Sixteenth Century

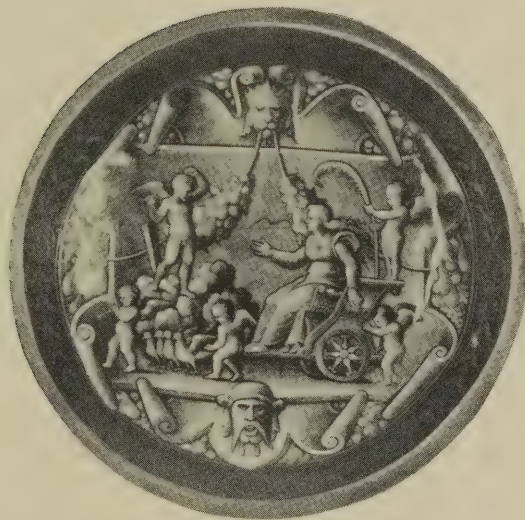
2200
On the cover is represented the "Triumph of Diana" and her hunting. Below is a garland composed of leaves and fruit, and the foot is decorated with acanthus leaves, human masks, ribbons, garlands and cherubs' heads. The inside shows Venus seated on the Triumphal Car, drawn by doves, and in front of her the winged Cupid is seen in the clouds. Four other winged Cupids are around.* Grotesque masks and garlands of flowers decorate the surface. The scenes are executed in grisaille and some decorative details in gold, against a dark background. The cup is signed P. R., and dated 1546.

Height, 10 inches; width, 8 inches.

There are great similarities with a cup and cover, by Pierre Reymond, in the Louvre (No. 616), with another formerly in the Géza de Karasz Collection (reproduced in the Sale Catalogue, pl. 17, No. 2), with one in the Cottureau Collection (reproduced in *Les Arts*, 1910, No. 100, page 15, etc.

* This scene is identically reproduced on a casquet from the Cottureau Collection, executed by Pierre Reymond in 1540, and reproduced in *Les Arts*, 1910, No. 100, page 9.

(Illustrated)



LIMOGES ENAMEL CUP WITH COVER BY PIERRE REYMOND
(*Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

PIERRE REYMOND

Born in Limoges about 1513; died there about 1584.

1068—A EWER

French, Limoges, Sixteenth Century

1300
MR
Around the body is represented the "Triumph of Venus," and around the neck, Jupiter and Juno are seen in chariots drawn by peacocks. The rest of the decoration consists in garlands, acanthus leaves, rosettes, an egg-and-dart molding, etc. The figures are executed in grisaille, and the same white and gray colors are used for the decorative details, where also gold is added. Black background.

Height, 11¾ inches with handle.

Formerly in the J. Pierpont Morgan Collection.

Many ewers similar to it are scattered in museums and private collections. Among them there are three in the Louvre, of which two show many analogies (Nos. 588-589); one in the Gutman Collection (reproduced in Catalogue of "Die Renaissance Ausstellung in Berlin, 1898, pl. 45, No. 5); one in the Earl of Warwick Collection (Catalogue of a special loan exhibition in the South Kensington Museum), etc.

(Illustrated)



LIMOGES ENAMEL EWER BY PIERRE REYMOND
(*Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

PIERRE REYMOND

Born in Limoges about 1513; died there about 1584.

1069—RECTANGULAR ENAMELED PLAQUE

French, Limoges, Sixteenth Century

2300
Representing "The Descent from the Cross." Against a landscape background, composed of hills, trees, houses, and a sky strewn with stars, the Virgin is seated at the foot of the Cross in a loose mauve gown, and a white scarf, over which is a full blue mantle. On her lap, on a white shroud, is the body of the dead Christ, with drops of blood falling from His wounds. Saint John, in a gray mantle over a blue gown, is seated next to the Virgin and supports the arms and head of Christ. Behind is Saint Joseph of Arimathea in a blue gown and brown mantle, and next to him, to the right, is Saint Nicodemus in a gray mantle and turban. The scene is completed by two Holy Women, and by Mary Magdalen wearing a scarf draped over her blond loose hair, and a dark mantle over a reddish dress. She is seated at the feet of Christ, and holds in both hands an ointment box. On the floor are the instruments of Passion, the nails, the hammer, the pincers and the crown of thorns. Most of the enamels employed for the garments and accessories are translucent, applied either on the copper itself or on white paint.

Height, 10 $\frac{7}{8}$ inches without frame; width, 9 $\frac{1}{8}$ inches without frame.

Formerly in the Schevitch Collection (reproduced in Catalogue, page 172, No. 223).

A similar plaque, showing some variation in the background and in the grouping of the figures, is in the Cluny Museum in Paris (No. 4647), equally made by Pierre Reymond. It is also interesting to compare it with his two plaques in the Louvre, one representing the Visitation, the other the Nativity (Nos. 578-579).

(Illustrated)



LIMOGES ENAMEL PLAQUE BY PIERRE REYMOND: "THE DESCENT FROM THE CROSS"
(*Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

PIERRE REYMOND

Born in Limoges about 1513; died there about 1584.

(*Pendant to the Preceding Plaque*)

1070—RECTANGULAR PLAQUE

French, Limoges, Sixteenth Century

Representing "The Entombment." Hills, trees, and a sky strewn with stars form the background. The body of the dead Christ, with drops of blood showing from His wounds, reclines on a white shroud over an open tomb, enameled in brown and decorated with horns of plenty, with foliage and with human masks. Supporting the shroud under the arms of the dead Christ is Saint Nicodemus, wearing a reddish gown, and a turban on his head, while at the other end stands Saint Joseph of Arimathea in a blue mantle over a brown gown. Next to Saint Joseph of Arimathea is standing the Virgin, wearing a white wimple and scarf, and a blue mantle over a mauve gown. She is supported by Saint John, represented as a youth with blond curly hair, and clad in a gray mantle over a green gown. At the feet of Christ is kneeling Mary Magdalen, a brown mantle over her blond hair, and holding in her hand an ointment box. Two Holy Women complete the scene. Most of the enamels employed for the garments and accessories are translucent, applied either on the copper itself or on white paint.

Height, 10 $\frac{7}{8}$ inches without frame; width, 9 $\frac{1}{2}$ inches without frame.

Formerly in the Schevitch Collection (reproduced in Catalogue, page 172, No. 224).

An almost identical plaque, by Pierre Reymond, but differently shaped, is in the Cluny Museum in Paris, showing very small variations (No. 4648).

(*Illustrated*)



LIMOGES ENAMEL PLAQUE BY PIERRE REYMOND: "THE ENTOMBMENT"
(*Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

JACQUES I. LAUDIN, ALSO CALLED JEAN LAUDIN

Born in Limoges in 1627; died there in 1695.

1071—VASE WITH COVER *French, Limoges, Seventeenth Century*

250
The decoration of the vase consists in medallions, around which are scrolls of leaf-work painted in white on a dark blue ground. In the medallions around the vase are represented, half length, "Judith with the Head of Holophernes," and a lady bearing the inscription of "Pochie"; there are also two male busts, while on the cover are seen two medallions with heads of Roman Emperors. The colors employed for the figures are brilliant blue, crimson, white, yellow, green and mauve. In the execution of the whole vase is noticeable imitation of the decoration of porcelain, a decoration in great favor at the time and of which the principal representatives were the enamelers "Laudin."

Height, 5½ inches.

Inscribed at bottom: "Laudin, au faubourg de Manigne à Limoges." I. L.

COULY NOUILHER OR NOYLIER

Active in Limoges in the second third of the sixteenth century.

1072—A WOODEN CASKET *French, Limoges, Sixteenth Century*

2300
Covered with gilt metal and plaques of painted enamel. Around the body are eight plaques representing playing and running children. In each of the panels is an inscription in gold letters, giving the names of the children represented. Among them are seen those of Cacus, Perseus, Hercules, etc. On the cover some of the plaques represent similar subjects; others contain busts of gods and goddesses. The end panels show a decoration of flowers and foliage. The figures are executed in grisaille, against a dark ground, and the decorative details are in blue, green, gold and white. *Height, 4⅞ inches; width, 7½ inches.*

Formerly in the J. Pierpont Morgan Collection.

The workmanship of this casket well illustrates the characteristics found in almost all the pieces attributed to Couly Noylier. There are the running inscriptions in gold letters, there is the lack of precision in the design so often met with in his productions, but there is also the harmonious composition, so full of life, expression and fancy, and the pleasing effect of coloring produced in greater part by their translucency.

There is a casket in the Wallace Collection in London, very similar to it in subject as well as in composition (see Molinier and Lady Dilke: "Catalogue of the Wallace Collection, pl. No. 256). Another casket of the same character is in the Limoges Museum (reproduced in Pierre Lavedan: "Léonard Limosin et les émailleurs Français, page 112), and still another was formerly in the Boy Collection (Catalogue de la Collection Boy, 1905, page 45, No. 209).



No. 1071—LIMOGES ENAMEL VASE WITH COVER BY JACQUES I. LAUDIN, ALSO CALLED
JEAN LAUDIN
(*Seventeenth Century*)

No. 1072—A WOODEN CASKET WITH LIMOGES ENAMEL PLAQUE BY COULY NOUILHER
OR NOYLIER
(*French Sixteenth Century*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

COULY NOUILHER OR NOYLIER

Active in Limoges in the second third of the sixteenth century.

1073—A CIRCULAR MEDALLION *French, Limoges, Sixteenth Century*

Against a dark background are represented, half-length, a man and a woman, seated behind a table and playing dice. The costumes worn by them are those of the period of Francis I. The figures are executed in grisaille with tints of light coloring, and in the upper part runs the inscription: "ME CONFIDO."

Diameter, 2½ inches without frame.

From the Charles Mannheim and the J. Pierpont Morgan Collections.

Reproduced in Molinier: "Catalogue de la collection Charles Mannheim," 1898, No. 178.

This medallion is an extremely interesting example of the enameler's art, showing a representation of every-day life, and reproducing costumes and occupations of the time.

(Illustrated)



LIMOGES ENAMEL MEDALLION BY COULY NOUILHER OR NOYLIER
(*Sixteenth Century*)

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WATCHES OF THE EIGHTEENTH AND NINETEENTH CENTURIES



1074—GOLD WATCH

French (?) Late Eighteenth Century

30
The front of the case shows in the center against a rose-enameled ground the bust portrait of a young lady. Around it is an incised and enameled decoration of scrolls and leaf-work. The back of the case shows a dark blue enameled background and an incised decoration in gold.



1075—GOLD WATCH

French Eighteenth Century

50
The back of the watch represents executed in colored enamels a mythological subject. A young warrior, wearing a casquet and armor, over which is a floating red mantle, takes leave of a young lady seated in her room. A golden incised border frames the miniature plaque. Face shows the same incised border and a row of pearls. Signed: Baillon à Paris.



1076—GOLD WATCH

Swiss First Half of the Nineteenth Century

50 The back of the case shows a decoration consisting of scrolls, vases and eagles in gold repoussé enriched with diamonds and precious stones. Around is an enameled band decorated with a garland and the face is surrounded with a row of diamonds. Signed: Patry et Chaudoir à Genève.



1077—GOLD WATCH

English Second Half of the Eighteenth Century

60 The back of the case is richly decorated in repoussé work, showing in the center a mythological subject surrounded with a rococo decoration of the eighteenth century. Signed: Joseph Pomroy, London.

Note: Joseph Pomroy belonged to the Clockmakers Company in 1728.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



1078—GOLD WATCH

English First Half of Nineteenth Century

On the back, against a dark blue enameled background, is a decoration of scrolls set in with pearls. A row of pearls surrounds the back and the front. Signed: Just and Son.



1079—GOLD WATCH

French Early Nineteenth Century

The back shows a light blue enameled background. Against it is seen a young lady dressed in white with a rose drapery over her left shoulder. Leaning back against her lap is an *amorino* playing with birds. Below on a drapery, in dark blue enamel, is an inscription: "Offrande à l'Amour." Face surrounded by an enameled border of small leaves. Signed: Moricaud et Comp^{ie}.



1080—GOLD WATCH

Late Eighteenth or Early Nineteenth Century

100 The back shows a rich decoration of scrolls, leaves and flowers executed in gold repoussé set with precious stones. A narrow border of vines and leaves surrounds the whole and the same border is also seen surrounding the face, where there is equally a garland decoration of leaves and flowers. Signed: Frères Perneti à Genève.



1081—GOLD WATCH

Swiss Late Eighteenth Century

40 The front of the case shows in the center, in an oval, an enameled miniature portrait of a young lady. Around is an incised decoration of scrolls and leaf-work in gold and dark blue enamel. The back shows in an oval an enameled floral decoration and around it an incised and enameled decoration of branches and leaves. The inside cover shows the inscription: Patek, Genève—Ancre—13—Rubis.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



1082—GOLD WATCH *French Eighteenth Century, Period of Louis XIV*

This watch shows a decoration of a diamond row of pearls in the front. On the back is a decoration of rosettes and leaf-work set with diamonds and in the center is a miniature representing a mythological subject. Signed: Dufalga à Paris.

Remarkable state of preservation.



1083—GOLD WATCH *French Eighteenth Century, Period of Louis XVI*

The back is decorated with a continuous garland of leaves and flowers in openwork set with small diamonds. The whole is surrounded by a row of diamonds which also surrounds the front.



1084—GOLD WATCH

French Eighteenth Century, Period of Louis XVI

The back shows an architectural setting executed in repoussé work and diamonds and decorated with garlands of leaf-work, fruit and flowers. Under the arch, in the center, is represented a mythological subject. Face surrounded with diamonds. Signed: Berthoud à Paris.

Note: Berthoud (Ferdinand).—Born in 1727; died in 1807. Foremost watch-maker; published also a number of works such as "Essai sur l'horlogerie," 1763; "Traité des Horloges Marines," 1773; "Traité des montres à longitudes," 1792; and others.



1085—GOLD WATCH *French Eighteenth Century, Period of Louis XVI*

On the back, in the center, is an enameled miniature representing the portrait bust of a lady dressed in the fashion of the Louis XVI period and her hair arranged à la Marie Antoinette. The miniature is framed in a row of diamonds and around it is a decoration of leaf-work, flowers and ribbons in repoussé work and diamonds. The face is surrounded with a row of pearls. Signed: Abraham Colomby.

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1086—GOLD WATCH *French Latter Part of the Eighteenth Century*

70 On the back, in the center, is a miniature representing children playing with a dog, most probably executed after one of Greuze's compositions. This central representation is framed in a row of diamond pearls, and around it is a garland of leaf-work, flowers and ribbons executed in repoussé work and set with diamonds. The front is surrounded with a row of diamonds. Signed: Marchand, fils, à Paris.



1087—GOLD WATCH *French Eighteenth Century, Period of Louis XVI*

65 The back is decorated in repoussé work. In the center in an oval set with diamonds is a floral design tied with a ribbon and around it is a garland of laurel leaves and twisted ribbons, all of which is set in with small diamonds. In the front is a row of small diamonds around the surface. Signed: L'Epine à Paris.

Note: Lepine (Jean Antoine), who generally signed "L'Epine," was born in Gex in 1720. At the age of twenty-four he came to Paris and became watchmaker to Louis XV. Died in Paris in 1814.



1088—GOLD WATCH *French Eighteenth Century, Period of Louis XVI*

100 On the back, in the center, is a small miniature portrait bust of a lady and all around it is a decoration of leaf-work, ribbons and small flowers executed in openwork. Face surrounded with diamonds. Signed: L'Epine à Paris.

Note: Lepine (Jean Antoine), who generally signed "L'Epine," was born in Gex in 1720. At the age of twenty-four he came to Paris and became watchmaker to Louis XV. Died in Paris in 1814.



85 1089—GOLD WATCH *French Eighteenth Century, Period of Louis XVI*

The back shows, against a dark blue enameled background, a large rosette set with diamonds and rubies. Around it is a delicate garland of small leaves in repoussé in green translucent enamel. Face surrounded with a row of diamonds and rubies. Signed: Herbeau à Paris.

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1090—GOLD WATCH *French Eighteenth Century, Period of Louis XV*

60

The back of the watch shows in the center a miniature medallion representing the bust of a young lady dressed in the fashion of the Louis XV period. Around it, worked in repoussé and enhanced with small diamonds, are branches of leaf-work and flowers in the rococo style. Face surrounded with a row of diamonds. Signed: Morel à Paris.

(Illustrated)

1091—GOLD WATCH *English Eighteenth Century*

80

The case in which it is set shows a rich decoration in repoussé work in gold. In the center is represented a mythological subject. Above, floating in the clouds, is the figure of an *amorino* and all around are scrolls and trophies. The watch, in plain gold, is signed: Dev. Bowly, London. The inside of the case shows a printed inscription, which reads: "Barwise and Sons, Chronometer, Watch and Clock Makers, to their Royal Highnesses Dukes of York, Kent, Cumberland and Gloucester, 329 Saint Martin's Lane, London."

Note: Bowly (Devereux) lived in London between 1716 and 1773; he was received master in 1759. As for John Barwise, he lived in the first half of the nineteenth century.

(Illustrated)

1092—GOLD WATCH *Swiss Late Eighteenth or Early Nineteenth Century, Empire Period*

95

On the back, against a dark blue background, is represented a young lady seen to below the waist and holding in her hand a scroll manuscript. She wears a white gown in the style of the Empire period and over it is draped a scarf. In the upper part is an oval in gold repoussé and around it against a blue-enameled sky is a decoration of branches of leaves and flowers in colored enamels enriched with pearls. The whole is surrounded by a row of pearls which also surrounds the face. Signed: Frères Veigneur à Genève.

(Illustrated)

1093—GOLD WATCH *French Early Nineteenth Century*

120

On the back, against a dark blue enameled background, is seen a young lady, dressed in white with a red shawl and seated at a table on which is standing an enameled vase with branches of leaves and flowers. On the rim of the table is inscribed: SOUVENIR. A row of pearls surrounds the back and the front. Signed: Clary.

A watch by Clary showing similarity was formerly in a private collection in Berlin. Reproduced in Catalogue by Dr. Emil Bassermann-Jordan, 1912, pl. 13, No. 154.

(Illustrated)



1090



1091



1092



1093

FRENCH, ENGLISH AND SWISS WATCHES OF THE EIGHTEENTH AND NINETEENTH CENTURIES

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

1094—SILVER AND GOLD WATCH

French Early Nineteenth Century, Empire Period

90
On the back, against a grayish enameled background, is represented the half-length figure of the Emperor Napoleon I in a gray uniform and a high three-cornered hat. An engraved border of fruit and leaf-work is seen around. The inside cover shows a youthful half-length portrait of the Emperor with the inscription, NAPOLEON EMPEREUR, and the front of the watch shows a mythological subject in beautiful repoussé work of the Empire style. Signed: Breguet et fils.

Note: Bréguet (Abraham Louis). Born in Neuchâtel in 1747; died in Paris in 1823. Studied in Versailles and made many discoveries in regard to his profession.

(Illustrated)

1095—GOLD WATCH *French Early Nineteenth Century, Empire Period*

110
The back shows against a dark blue enameled background a large tree and a richly decorated fountain at the left. In front of it is a young boy filling a cup with fresh water, and next to him, at the right, is standing his mother, dressed in a gown of the Empire period and holding a large bunch of corn. The fountain and stand are decorated with diamonds and the face shows a row of diamonds surrounding it. Signed: Jn. Fazy et fils.

(Illustrated)

1096—GOLD WATCH *French Early Nineteenth Century, Empire Period*

110
On the back, against a dark blue enameled background, is seated a young lady dressed in white and holding on her lap a basket. Two children seen at the right are holding birds, eating out of the basket. On top, executed in gold repoussé, is the figure of Victory holding crowns. The whole is surrounded by a decoration of pearls, of which a row also frames the front. Signed: Breguet à Paris.

Note: Bréguet (Abraham Louis). Born in Neuchâtel in 1747; studied in Versailles; died in Paris in 1823. Made many discoveries in his profession.

(Illustrated)

1097—AN OVAL CRYSTAL BOX, MOUNTED IN GOLD WITH TRANSLUCENT ENAMELS *French Eighteenth Century*

90
The box, executed in flawless crystal, is mounted in gold and has on its upper and lower borders a decoration of delicate leaves and flowers set with pearls and translucent enamels.



1094



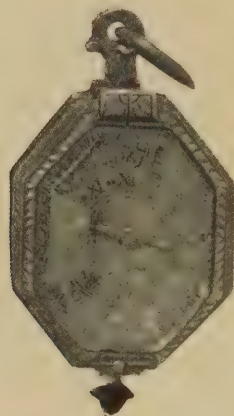
1095



1096

GOLD AND SILVER WATCHES
(Early French, Nineteenth Century and Empire Period)

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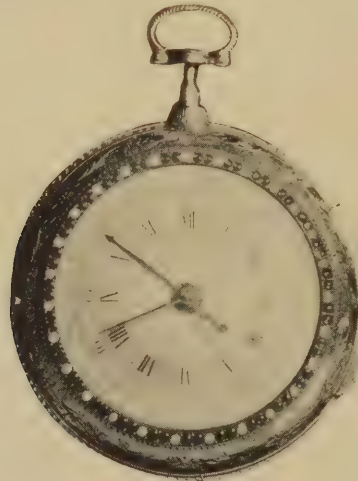


1098—A SILVER GILT WATCH WITH CRYSTAL

French Early Seventeenth Century

The octagonal watch is set in a crystal case and shows on the face an engraved decoration in each of its eight compartments, and on the back a floral design in openwork. Signed: J. Gallier à Lyon.

This watch is an extremely interesting and rare specimen of the early seventeenth century workmanship in France.



1099—GOLD WATCH

French (?) Nineteenth Century

The back and the front of the watch are framed in glass surrounded by a row of rubies and pearls; the borders are in gold and have an incised design of flowers and leaves. The front of the watch shows the Continental time and the back shows the London time and indicates, among others, the days of the week. Signed by the letters R. P.



1100—A BRONZE WATCH

German Late Sixteenth Century

100
The watch is quadrangular in form and shows on the back and in front a beautiful decoration in repoussé consisting of scrolls and leaf-work. The front side in the center shows a similar decoration, and in the four corners are branches of leaves and scrolls. The inside has a floral decoration in openwork and an inscription which reads: Siegmund Albrecht Kortum Regens.

This watch is a very interesting and beautiful specimen.



1101—A METAL WATCH

Swiss First Half of the Sixteenth Century

120
The shape is oval, and the back and front outside cases are plain. The inside shows in front in the center and on the border a floral decoration in openwork beautifully executed. The back shows a similar floral design in openwork and around the body is an incised decoration of scrolls and leaf-work. Signed: Denis Bordier.

A very interesting and rare specimen.

Note: Denis Bordier was born in Cartigny, in Switzerland, in 1629; died in 1708. Among his watches still in existence there is one in the Louvre in the Garnier Collection (Catalogue de la Collection Garnier, pl. XXXII, No. 46); one in the Rijks Museum in Amsterdam and several of them have figured at the National Exhibition in Geneva in 1896.

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1102—A BODKIN CASE IN GOLD AND TRANSLUCENT ENAMEL

Swiss Late Eighteenth Century

The case, executed in gold, is entirely covered with dark blue translucent enamel over which, executed in enamel of brilliant colors, are seen branches of leaves and flowers bound with ribbons.

(Illustrated)

1103—GOLD AND ENAMEL BODKIN CASE

French Second Half of the Eighteenth Century, Period of Louis XVI

The case, executed in gold, is entirely covered with light blue enamel over which is a gilded design of garlands of flowers, of leaf-work and vases, suspended on ribbons and executed in the most delicate manner in the typical Louis XVI period style. Molded gildings are seen on the top and bottom as well as around the opening of the case.

(Illustrated)

1104—A GOLD AND JASPER BODKIN CASE

French About the Middle of the Eighteenth Century

The case is entirely covered with jasper ornamented with gilt bands of leaves, scrolls and flowers in the rococo style.

(Illustrated)

1105—BODKIN CASE IN JASPER MOUNTED IN GOLD

French About the Middle of the Eighteenth Century, Period of Louis XV

The case is executed in jasper and mounted in gold. Over the surface is a decoration in gold of scrolls, leaf-work and flowers made in the style of the Louis XV period. In the upper part is an inscription in gold on white enamel which reads: "Gage de mon amitié."

(Illustrated)

1106—A BODKIN CASE

French Second Half of the Eighteenth Century, Period of Louis XVI

The case shows four plaques executed in translucent enamel showing rosettes in gilded circle. The borders show a leaf pattern executed in gold and set with stones and translucent enamels.

(Illustrated)

1107—A BODKIN CASE

French About the Middle of the Eighteenth Century

The case shows an incised design of the eighteenth century workmanship. Five miniatures executed in enamel and showing vases with leaves and flowers are seen on the case.

(Illustrated)



1102



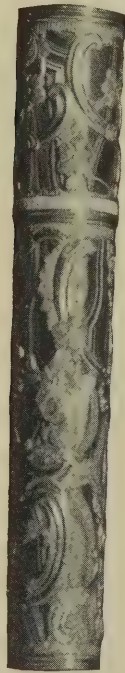
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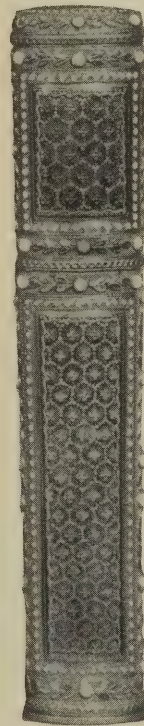
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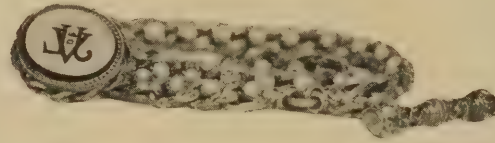
1105



1106

FRENCH AND SWISS GOLD BODKIN CASES OF THE EIGHTEENTH CENTURY

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



1108—A GOLD CHAIN

The chain is worked in twisted ovals and each of them has two turquoises mounted in gold. At the end richly mounted in gold and turquoise is a seal with the letters of its owner: J. L. de V.

1109—INDIAN GILDED NECKLACE

Eighteenth Century

Snake chain of two strands, supporting large central bossed stellate drop having ball pendants on three lower points. Flanked by twelve graduated similar motives.

Length, 18 inches.



1110—A SEAL HOLDER IN JASPER AND GOLD

French Eighteenth Century, Style of the Louis XV Period

The seal holder, executed in jasper and mounted in gold, shows on top the figure of a young lady of whom the lower part of the body is that of a horse. The saddle with which she is covered is executed in ormolu set with precious stones, and on her head over a tightly fitting bonnet is a garland of leaves and rosettes set with stones. The bottom of the case, which opens to receive the seal, is decorated with gildings representing cupids supporting on their heads a basket of flowers. All around are scrolls, branches of leaf-work and garlands of flowers.



1111—A GOLD AND ENAMEL BOX . . . *German (?) Late Eighteenth Century*

The box, slightly oval, is almost entirely covered with translucent enamels of various colors. On top and bottom are medallions with mythological subjects. Around the body are equally medallions, and between the compartments are seen palmettes. Inside the lid are the letters J. F. F., surmounted by a crown and surrounded by three leaf-work motifs.



1112—GOLD AND TORTOISE-SHELL BOX

French Second Half of the Eighteenth Century, Period of Louis XVI

The body of the box is in tortoise-shell and mother-of-pearl. It is mounted in gold and shows an incised design around the borders. On top, framed in gold and decorated with garlands of flowers and ribbon, is an enameled miniature. It represents an interior and shows a mother seated and having her three children around her. The miniature is made after one of Greuze's compositions.

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1113—A GILDED BRONZE PLAQUE WITH TWO MEDALLIONS

*French Late Seventeenth or Early Eighteenth Century,
Period of Louis XIV*

The plaque, in the form of a frame, is richly decorated with cupids standing on vases, with leaves and garlands of fruit and flowers against a background strewn with rosettes in small squares. On top above a jeweled crown held by the cupid in the center is a palmette, and over it a suspension. On either side of the cupid is a miniature portrait medallion surrounded by a row of diamond stones and representing two ladies in costumes of the Louis XIV style. On the back in the center are the letters LL interlaced and surmounted by a crown.

(Illustrated)

1114—A GOLD AND ENAMEL MEMORANDUM CASE

French Second Half of the Eighteenth Century, Period of Louis XVI

The case is executed in gold and covered with plaques of dark blue enamel decorated with gildings in the Louis XVI style. In the front and in the back are two enameled miniatures representing the winged Cupid in a garden of flowers. The frame in which they are set with branches of leaves and cupids holding crowns. Above, inscribed with diamond stones, is the word: SOUVENIR. The inside of the case contains a golden pencil and an ivory writing tablet.

(Illustrated)

1115—A GOLD AND ENAMEL MEMORANDUM CASE

French Second Half of the Eighteenth Century, Period of Louis XVI

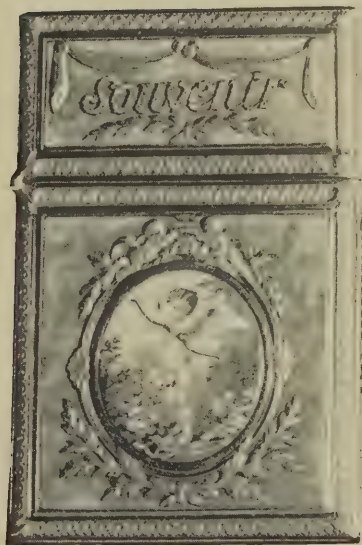
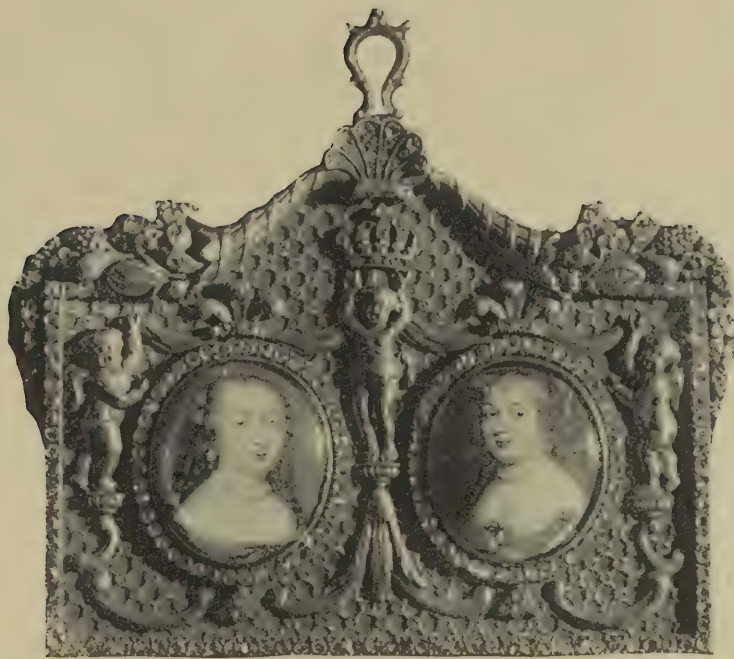
The case is entirely covered with translucent red enamel. It is mounted in gold and the decorations are executed in the Louis XVI style. In the front and in the back are two medallions representing on one side a young lady seated in a landscape and on the other side a young boy holding birds in his hat and accompanied by a dog. In the upper part, on both sides, is inscribed the word SOUVENIR in golden letters. The inside contains a pencil with a golden edge and a writing tablet in ivory.

(Illustrated)

1116—SMALL POWDER-BOX IN JASPER AND GOLD

*French About the
Middle of the Eighteenth Century, Period of Louis XV*

The box is made entirely in jasper and is mounted in gold. The decorations on the lid and around the body consist in scrolls, leaf-work and flowers made in the rococo style of the Louis XV period. On the rim of the lid, on white enamel, is an inscription in gilded letters which reads: "Votre Amitié en est le prix."



NO. 1113—A GILDED BRONZE PLAQUE WITH TWO MEDALLIONS
(*French Late Seventeenth or Early Eighteenth Century, Period of Louis XIV*)

NOS. 1114-1115—GOLD AND ENAMEL MEMORANDUM CASES
(*French Second Half of the Eighteenth Century, Period of Louis XVI*)

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

1117—GOLD BOX WITH FIVE MINIATURES IN ENAMEL *French About the Middle of the Eighteenth Century, Period of Louis XV*

The box, executed in gold, is rectangular in shape. It is wrought and chased with leaves and curves in the rococo style enclosing six cartouches. In five of them are enameled miniatures representing pastoral and "conversations galantes" scenes in the manner of Boucher, so greatly appreciated at that time. The persons represented wear costumes in the style of the Louis XV period. The six cartouches on the bottom of the box are filled with *bleu-de-roi* translucent enamel, Signed on the inside with the letters: L. P. Pillieux 1774.

Formerly in the James A. Garland Collection. Reproduced in Sale Catalogue, 1910, No. 48.

(Illustrated)

1118—GOLD BOX COVERED WITH ENAMEL
French Early Eighteenth Century, Period of Louis XIV

The box is on the outside entirely covered with enamel. On the cover in the center, framed in a golden frame, is represented the portrait of a lady of the Court of the Louis XIV period. She wears a gown in the fashion of the time and has her hair arranged in the same stylish way. Inside, the maker's mark, showing a fleur-de-lis and a floral motif.

(Illustrated)

1119—A GOLD AND ENAMELED BOX *French Eighteenth Century*

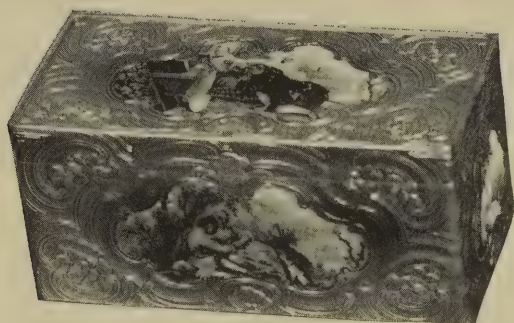
The box has an elongated oblong shape. It is in gold, covered with enamel and decorated around the borders with a floral design incised in gold. Signed in the inside F. J., surrounded by three floral motives.

1120—A GOLD AND ENAMELED BOX *German Eighteenth Century*

The cover of the box shows in the center, surrounded by a row of diamonds, an enameled miniature representing a mythological subject in which a man is taking leave of his wife and child seen to the right. The rest of the gold box is covered with dark blue enamel on which is a decoration of leaves incised in gold.

This box, of such exceptionally rich finish, belonged to the Princess Frasso, cousin of the Princess of Hohenberg, who was killed by her husband, the Archduke Francis Ferdinand of Austria. The Princess Frasso inherited this box from her mother, the Baroness de Gudenau, who was a great friend of the Empress Charlotte, from whom she received the box and who told her that it originally came from the Emperor Joseph I of Austria. The box came from the De Frasso family to its present owner and the description accompanying it was written by a member of the Frasso family.

(Illustrated)



1117



1118



1120

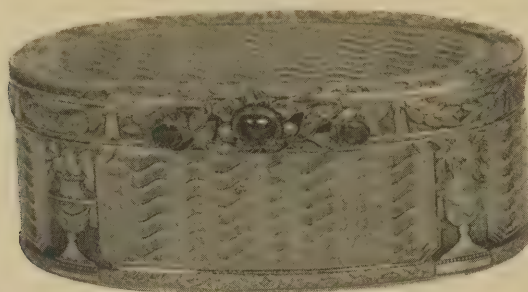
GOLD AND ENAMEL BOXES OF THE EIGHTEENTH CENTURY

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.



1121—A GOLD AND ENAMELED BOX *Swiss Late Eighteenth Century*

The box is of octagonal oblong shape and is almost entirely covered with translucent enamel. On the cover is an enameled plaque representing Venus and Cupid against a light landscape background. A gilded border of small leaves surrounds the miniature, and around it are several enameled and gilded borders, repeated around the bottom plaque of the box, of which the center is covered with blue translucent enamel. On the inside are the letters A. V. surmounted by a crown, and under them is a small cross.



1122—GOLD BOX

French Second Half of the Eighteenth Century, Period of Louis XVI

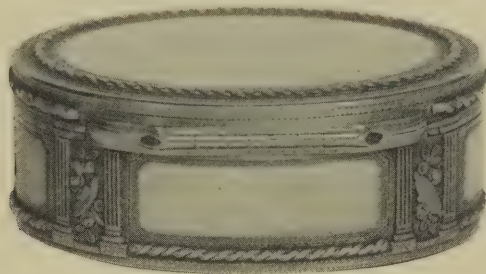
The box, of elongated oval form, is executed in gold and is decorated in the upper and lower central panels with a pattern imitating waves. The borders show garlands of leaves and flowers; around the body are seen vases of flowers, and in the center of the border of the lid is a decoration of leaves and roses set with rubies and diamonds. On the inside is seen the monogram G.A. referring most probably to the owner of the box.



1123—GOLD BOX PARTLY ENAMELED

French (?) Late Eighteenth or Early Nineteenth Century

The box is executed in gold and covered with plaques of dark blue enamel with an incised gilded and floral design. On the cover is an enameled miniature representing busts of two winged cupids in clouds. Signed in the inside with the monogram C.K. and with the letters S. C.



1124—GOLD BOX PARTLY ENAMELED *French Late Eighteenth Century*

The box is oval in shape and has on top, bottom and sides plaques painted in pink translucent enamel. Around the borders is a twisted chain ornamentation and around the body are classical columns showing, between them, flowers, musical instruments and trophies. Signed in inside of box J. B. and a mark showing a serpent and the letters AP.

1125—A ROUND BOX IN TORTOISE-SHELL

French Late Eighteenth or Early Nineteenth Century

The decoration of the box consists in gilded rosettes, scrolls, leaves, stars and acanthus leaves.

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1126—GOLD BOX WITH REPRESENTATIONS OF OLD ROME

German Eighteenth Century

The box, rectangular in shape, is covered on all its sides with enameled plaques representing thirty-five views of Rome in which the principal monuments are minutely and accurately rendered. The mounts are in gold and show an incised design of leaves and rosettes of the eighteenth century style. Signed in front: P. Frau de Bobus Pinxit.

This box is one of the most curious and interesting specimens of its kind, showing, executed with the utmost skill, the views of Rome. These views, though executed on a very small scale, are worked to perfection, bringing out every detail of each building.

(Illustrated)

1127—ROUND BOX IN GOLD AND TRANSLUCENT ENAMEL

Swiss Late Eighteenth Century

The box, round in shape, is almost entirely covered with Royal Blue translucent enamel, on which is an ornamentation consisting in a vase filled with flowers and in borders of small leaves and flowers, the whole executed in gold and colored translucent enamels. The inside shows a monogram A. I. C. surmounted by a crown.

(Illustrated)

1128—A GOLD AND CRYSTAL BOX

French About the Middle of the Eighteenth Century

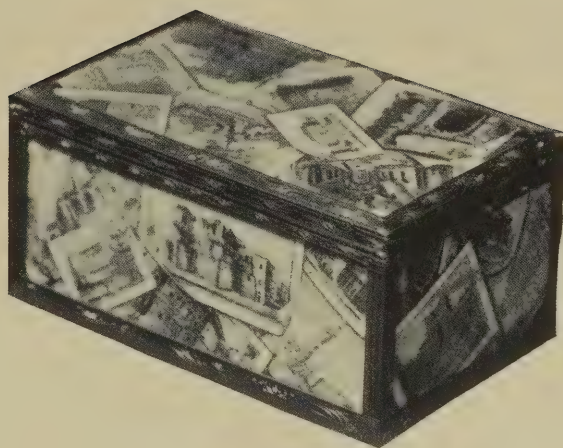
The box, in amethyst with natural crystal attached to it, shows on the cover a genre scene executed in repoussé in gold. On a rock, surrounded by trees, is seated a young lady to whom a young man is presenting a box of flowers. Another lady from behind a tree is looking on at the scene, and all around are leaves, scrolls and flowers executed in the rococo style.

An extremely interesting box of fine execution and finish.

1129—A GOLD AND ENAMEL CASE FOR A NOTEBOOK *French (?) About the Middle of the Eighteenth Century, Style of the Period of Louis XV*

The case, covered with dark blue enamel, is richly decorated with scrolls, branches of leaf-work and garlands of flowers worked in the rococo eighteenth century style. Rows of diamonds enhance the decoration. Inside is a notebook and a golden pencil, and on the case above the lock are seen the letters M D and the number 72.

(Illustrated)



1126



1127



1129

GOLD BOXES OF THE EIGHTEENTH CENTURY

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1130—GOLD CHRONOMETER

French Nineteenth Century

The mounting and the case are in gold.

An inscription on the inside cover reads: "Echappement à cylindre. Quatre trous garnis en joyaux. Aiguilles."

1131—IMPORTANT BLACK SEAL BAG FITTED WITH GOLD UTENSILS

Made by Tiffany at Mr. Caruso's Order

Conventional shape; with hinged oblong lower portion. The top lined with gilded black calf and fitted in 18-kt gold with two large oval perfume bottles, two smaller bottles, cut-crystal flask having gold mounting, similarly mounted crystal spray and large round powder-puff. The lower portion lined with calf and arranged with two trays fitted with six-day repeating watch in oblong domed case, whisk brush, two reeded trays, mirror, shoe horn, two pairs of scissors, file, tweezers, cuticle knife, button hook. The under tray with soap box, two shaving soap boxes, tooth-brush case, two clothes brushes, two pomade boxes, gold-back tortoise-shell comb, buffer, small oval flask, two large and a smaller hair brush. The gold mountings and various utensils are finished with simple reedings and are monogrammed E.C.

Height, 15 inches; length, 19 inches.

Note: This elaborate bag, with its fittings of pure gold, was never used by Mr. Caruso.

1132—EMBROIDERED DALMATIQUE

English Sixteenth Century, Elizabethan Period

The dalmatique, in the form of a loose tunic with short loose sleeves, is richly decorated and embroidered with roses, carnations, tulips and strawberries diversified with various insects. Some of these decorations are worked in petit-point, others are embroidered in silks of various colors, others are in gold and silver.

This dalmatique is a most characteristic example of embroidered vestments from the Elizabethan period. Many garments of this period showing the same kind of embroideries are extant. They can also be seen in portraits of the time. (See, among others, reproductions in Kendrick: "English Embroidery," Frontispiece, and pages 74-75; Allan Cole: "Ornament in European Silks," page 185, No. 155 and page 187, and "Burlington Fine Arts Club," 1905, pl. 30.)

(Illustrated)



NO. 1132—EMBROIDERED DALMATIQUE
(*English Sixteenth Century, Elizabethan Period*)

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1133—VELVET EMBROIDERED CHASUBLE *English Early Sixteenth Century*

The chasuble, of exceptionally fine quality, is of dark blue velvet. It is decorated with conventionalized flowers, with fleurs-de-lis and with six winged seraphs standing upon wheels. These ornaments are all separately embroidered and then applied, and they are surrounded by tendrils and rays dotted with spangles. The orphreys show the Christ on the Cross, and on either side are angels holding chalices to receive the blood dropping from the hands of Christ. Above is seen the Holy Spirit in the form of a dove, and below, under a canopy, is standing Saint James the Less, to whom was probably dedicated the church for which this chasuble was made. The four major prophets—Isaiah, Jeremiah, Ezekiel and Daniel—are also standing under canopies. One of them is represented below Saint James the Less and the Crucifixion, the other three are on the front orphrey. Architectural details surround the personages. The embroideries are executed in colored silks and gold.

This chasuble belongs to a large group of chasubles showing the same workmanship and characteristics. Among the most important are: A cope in the collection of Lady O'Hagan; a chasuble in the possession of Mr. G. Troyte Chafyn-Grove; a chasuble in the Church of SS. Peter and Paul, in Brailes; a cope and a chasuble in the Oscott College, Birmingham, all reproduced in "The Burlington Fine Arts Club—Illustrated Catalogue of English Embroidery," 1905, pl. X, XI, XV and XXI.

The South Kensington Museum in London also conserves several specimens of the same character. Among them there are several chasubles and a cope, reproduced in "Catalogue of English Ecclesiastical Embroideries in the Victoria and Albert Museum," London, 1916, pl. XXI-XXVI.

Outside of England, similarly decorated copes and chasubles are scattered in Museums and private collections. Among them are three pieces in the Cluny Museum in Paris (De Farcy: "La Broderie du 11-16 siècle," pl. 67); a cope in the Historical Museum in the Chamber of Commerce in Lyons (Cox: "L'art de décorer les tissus," pl. 32); a cope in the Brussels Museum (Isabelle Errera: "Collection des Broderies anciennes au Musée Royal de Bruxelles," page 20, No. 26); etc.

(*Illustrated*)



NO. 1133—VELVET EMBROIDERED CHASUBLE
(*English Early Sixteenth Century*)

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1134—FIFTEENTH CENTURY FLORENTINE POLYCHROME TERRA-COTTA BUST
OF PIERO DE GINO CAPPONI

This life-sized bust of Pier Capponi, the Florentine patriot, shows him in full face clothed in a loosely gathered robe laced up at the throat and with bushy curling hair falling to his shoulders. It has a molded hexagonal base and is supported on a bracket with molded and shaped apron, the plinth of which is inscribed in Latin as follows: "Optimus . G G Merca . Dignus . Ovem . Cernis . Denique . Laude . Fuit . Omnium . Foelix . Tali . Florentiae . Alumno . Posse . Putas . Unquam . Te . Reperire . Parem," a eulogy, namely, of the patriot "whose like," it says, "Florence shall never see again."

Height, 43 $\frac{3}{8}$ inches; width, 28 $\frac{3}{8}$ inches.

Note: In addition to its artistic value, the historical interest of this lifelike bust is very great. Pier Capponi, as the Florentines called him, by his sturdy honesty and fearlessness delivered his city from the tyranny of Piero de' Medici. His blunt, "It is time to end this baby government," was the only weapon needed to depose Piero and drive him from the city. More famous, however, is his reply to Charles VIII when, in 1495, the French King threatened to sound his trumpets unless the exorbitant sum he exacted from the city were paid. "Then we will ring our bells," retorted Capponi, and the French King yielded and left Florence.

(*Illustrated*)



NO. 1134—POLYCHROME TERRA-COTTA BUST OF PIERO DE GINO CAPPONI
(*Florentine Fifteenth Century*)

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ITALIAN SCHOOL

SIXTEENTH CENTURY

1135—*THE DESCENT FROM THE CROSS*

On Oak Panel: Height, 37 inches; length, 43 inches

Our Lord rests on a linen drapery toward right supported by Nicodemus and St. John, Joseph of Arimathea standing nearby. The Holy Virgin and the Magdalene are at left beholding the beloved Saviour. The draperies of rich crimson greatly enhance the decorative color scheme.

GIROLAMO BEDOLO MAZZUOLA (CALLED MAZZOLINO)

PARMA: 1570—

1136—*ITALIAN PAINTING ON WOOD*

Painting: Height, 40½ inches; width, 30 inches

Representing the "Adoration of the Shepherds." The picture is treated in the usual manner of sacred pictures in the Italian art of the Renaissance, and together with the Virgin, the Child, St. Joseph and the Shepherds, there are represented several other persons. In the midst of these last-named, the figure of a noble lady in the background, with a striking face and costume, takes the eye; very probably it is the portrait of the lady to whose order the picture was created as a votive offering. In original gilded wood frame.

(*Illustrated*)



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1137—MARBLE RELIEF REPRESENTING THE VIRGIN AND CHILD AND TWO ANGELS

Italian, Tuscan School; Second Half of the Fifteenth Century

The Virgin is seen seated on a chair of the Savonarola type, of which the arms are decorated with rosettes. She wears a gown gathered around the neck and around the waist line, over which is draped a mantle covering her head, shoulders and the lower part of her gown. Strands of loose curly hair are seen from under the veil on either side of her face, her hands are folded in prayer, her eyes half closed, and her head bent forward as she looks down on the Infant Jesus lying naked on her lap, with His head against a cushion. On either side of the Virgin is a winged angel with arms folded in adoration. They wear long puffed robes in the fashion of the time, and their hair, parted in the middle and tied with a laurel garland around their heads, is long and curly. Nimbi are behind their heads, as they are also behind those of the Virgin and Child. A curtain suspended in the back forms the background. Framed in a richly ornamented frame of sixteenth century workmanship, of which the frieze in the upper part is decorated with griffons, masks, scrolls and leaf-work.

Height, without frame, 18 inches; width, 15 inches.

Height, with frame, 43 inches; width, 34 inches.

The types of the Virgin and Child, as well as those of the angels, are of exquisite charm. The artist who modeled them seems to have been influenced by Benedetto da Majano and by Rossellino. He also recalls to a certain extent the works of Domenico Rosselli. He is full of delicate feeling in rendering the expressions, as well of the Virgin as of the angels, and the relief as a whole constitutes a fine, well-balanced and highly decorative example of fifteenth century workmanship in Tuscany.

(Illustrated)



NO. 1137—MARBLE RELIEF REPRESENTING THE VIRGIN AND CHILD AND TWO
ANGELS
(Italian Tuscan School; Second Half of the Fifteenth Century)



ENRICO CARUSO
Original Caricature of Himself
[See No. 1165]

SIXTH AND LAST SESSION

THURSDAY, MARCH 8, 1923

IN THE ASSEMBLY HALL

OF

THE AMERICAN ART GALLERIES

BEGINNING AT 8.15 O'CLOCK

Catalogue Numbers 1138 to 1350, inclusive

1138. BACHA (EUGÈNE). Les très belles Miniatures de la Bibliothèque Royale de Belgique. *57 miniatures reproduced in heliotype, on 56 plates.* Small folio, loose sheets, laid in board portfolio with ties.
Bruxelles and Paris, 1913

1139. BALZAC (HONORÉ). Les Contes Drolatiques. *With 425 illustrations by Gustave Doré.* 8vo, half morocco, sprinkled edges, rubbed.
Paris, 1855

FIRST EDITION WITH THE GUSTAVE DORÉ ILLUSTRATIONS.

1140. BIKELAS (D.). Nouvelles Grecques. New Edition. *Numerous text illustrations.* 8vo, half red morocco, gilt sides and back, gilt top, uncut.
Paris, 1897

With book plate of Emanuel Levy.

1141. BOCCACCIO (GIOVANNI). Decamerone. *Engraved portraits.* Royal 4to, original stamped vellum, red edges.
In Londra, Presso Giovanni Nourse, 1762

VERY FINE EDITION. With bookplates of Enrico Caruso and of Emanuel Levy.

1142. CARNOVALE (LUIGI). Why Italy Entered into the Great War. [English and Italian Text.] Thick 8vo, cloth. Chicago, 1917

PRESENTATION COPY to Enrico Caruso from the Author, with following autograph inscription,—*"Al sig. Enrico Caruso, omaggio di Luigi Carnovale. Chicago."*

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1163. CARUSO (ENRICO). ORIGINAL CARICATURE of himself, in ink. Bust. Signed in ink, *Enrico Caruso, Manchester, 1911*. Height, $10\frac{3}{4}$; width, $4\frac{1}{2}$ inches. Matted.
1164. CARUSO (ENRICO). "*E schezo ed è follia.*" Signed, *Enrico Caruso, Hamburg, 1911*. ORIGINAL CARICATURE of Caruso, as Turridu, in "*Cavalleria Rusticana.*" Drawn in ink. Height, 12; width, 7 inches. Matted.
1165. CARUSO (ENRICO). ORIGINAL CARICATURE of himself in full dress, in India ink. Full-length. Height, 18; width, 8 inches. Matted.
- [See Reproduction]
1166. CARUSO (ENRICO). ORIGINAL CARICATURE of himself, in crayon. Full-length. Height, 22; width, 10 inches. Matted.
1167. CARUSO (ENRICO). ORIGINAL CARICATURE of Oscar Hammerstein in crayon. Full-length. Height, $7\frac{1}{2}$; width, $5\frac{3}{4}$ inches. Matted.
1168. CARUSO (ENRICO). Caruso's "Thanksgiving Cartoon." Signed, *Enrico Caruso, New York, 1913*. ORIGINAL CARICATURE of Conductor Hertz as a turkey, in crayon. Height, $29\frac{1}{2}$; length, 27 inches. Matted.
1169. CARUSO (ENRICO). ORIGINAL CARICATURE of Maestro Papi, Metropolitan Opera House, in ink. Head. Height, 10; width, 7 inches. Matted.
1170. CARUSO (ENRICO). ORIGINAL CARICATURE of Pini-Corsi and Alfred Seligsberg, in pencil. Two figures, full length, on one sheet. Height, 10; length, $12\frac{1}{2}$ inches. Matted.
1171. CARUSO (ENRICO). TWO ORIGINAL CARICATURES of himself. One in pencil, full-length. Height, 18; width, $7\frac{1}{2}$ inches; one in pen and ink, bust. Signed, *Enrico Caruso*. Height, $4\frac{3}{8}$; width, $3\frac{1}{8}$ inches. Together, 2 pieces. Each matted.
1172. CARUSO (ENRICO). TWO ORIGINAL CARICATURES of himself. Bust portrait in India ink. Height, 6; width, $5\frac{1}{2}$ inches; [AND] half-length portrait, dated "*A Potsdam, 22/10/912,*" in Caruso's autograph. Height, $9\frac{1}{2}$; width, $7\frac{1}{2}$ inches. Together, 2 pieces. Each matted.

1173. CARUSO (ENRICO). TWO ORIGINAL CARICATURES of himself. One in character, as Jonson in "The Girl of the Golden West," full-length. Height, $14\frac{3}{8}$; width, $7\frac{1}{2}$ inches; one in full dress, full-length. Height, $17\frac{3}{4}$; width, 8 inches. Together, 2 pieces, in pencil. Each matted.
1174. CARUSO (ENRICO). TWO ORIGINAL CARICATURES; comprising,—Percy Pitt, Conductor, Covent Garden, London. Head. Height, 7; width, $4\frac{5}{8}$ inches; [AND] William T. Guard, Metropolitan Opera House. Full figure. Height, $22\frac{1}{2}$; width, $6\frac{3}{4}$ inches. Both in pencil. Together, 2 pieces. Matted.
1175. CARUSO (ENRICO). THREE ORIGINAL CARICATURES of himself. One in "La Traviata," colored crayon. Full-length. Height, $6\frac{1}{4}$; width, $2\frac{1}{4}$ inches; [AND] in "Pagliacci," in pen-and-ink. Full-length. Height, 7; width, $3\frac{3}{4}$ inches; [ALSO] portrait head, in pencil, signed "*Enrico Caruso, Wien, 1911.*" Height, $4\frac{1}{2}$; width, $3\frac{1}{2}$ inches. Together, 3 pieces. Each matted.
1176. CARUSO (ENRICO). FIVE ORIGINAL CARICATURES; comprising,—The Music Critic of the "Mundo," Havana, profile head, in pencil. Signed, *Enrico Caruso*. Height, 10; width, 8 inches; Rev. P. Maltese, full-length, in pencil. Height, 19; width, $7\frac{1}{2}$ inches; Maestro Buzzi-Peccia, head, in pen-and-ink. Height, 6; width, $4\frac{1}{2}$ inches; Richard Strauss, head, pen-and-ink. Height, 8; width, 5 inches; Alfred Seligsberg, half-length, profile, in pencil. Height, $7\frac{1}{2}$; width, 4 inches. Together, 5 pieces. Each matted.
1177. CARUSO (ENRICO). SIX ORIGINAL CARICATURES; comprising,—One of himself, head, in pencil. Height, $6\frac{3}{4}$; width, $5\frac{5}{8}$ inches; Richard Strauss, profile head, in pencil. Height, 10; width, $6\frac{1}{8}$ inches; and other pencil sketches. Together, 6 pieces. Each matted.
1178. CARUSO (ENRICO). SEVEN ORIGINAL CARICATURES; comprising,—Himself, head, in pencil. Height, $10\frac{1}{2}$; width, $6\frac{1}{2}$ inches; Sigfrid Wagner, head, in ink. Height, $7\frac{1}{2}$; width, $4\frac{1}{2}$ inches; St. Nicolas of Bari, head, pen-and-ink. Height, 7; width, $4\frac{7}{8}$ inches; and 4 others in pencil. Together, 7 pieces. All matted.
1179. CARUSO (ENRICO). SEVEN ORIGINAL CARICATURES; comprising,—Mr. Colaizzi, restaurant proprietor, bust, in pencil, signed *Enrico Caruso*. Height, $7\frac{1}{4}$; width, $4\frac{1}{2}$ inches; Pini-Corsi, baritone, full-length, in pencil. Height, $11\frac{3}{4}$; width, 7 inches; Oscar Hammerstein, full-length, in pencil. Height, 6; width, 5 inches; and 4 others in crayon and pencil. All matted.

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1180. CARUSO (ENRICO). SEVEN ORIGINAL CARICATURES; comprising,—Baron Émile D'Erlanger, London, profile head, in pen-and-ink. Signed, *Enrico Caruso*. Height, 8; width, 6 inches; Richard Strauss, head, in blue pencil. Height, 10; width, 8½ inches; Eugène Ysaye, full-length, in pencil. Height, 5½; width, 3 inches; Cubist sketch of Oscar Hammerstein, pencil. Height, 6½; width, 6 inches; smaller heads, in pencil, of James B. Regan, Knickerbocker Hotel; Mr. Del Pezzo; and one other Cubist sketch in ink. Together, 7 pieces. Each matted.
1181. CARUSO (ENRICO). EIGHT ORIGINAL CARICATURES; comprising,—Pen-and-ink sketch of Caruso at the head of a line of tourists, showing him in full length, in profile, with a camera in his hand, followed by a youth in knickerbockers, a child with alpine stick, a lady with a large hat and parasol, a smaller lady with parasol, and another man. Height, 6½; length, 10¾ inches; three heads of children, on two sheets, in pen-and-ink; three women's heads, in pencil; and two men's heads, also in pencil. Together, 8 pieces. Each matted.
1182. CARUSO (ENRICO). EIGHT ORIGINAL CARICATURES; comprising,—Pencil sketch, with head in ink, of himself in the "Ballo in Maschera," full-length. Height, 10¼; width, 8 inches; William T. Guard, Press Bureau of the Metropolitan Opera House, full-length, in pen-and-ink. Height, 10; width, 4½ inches; Mischa Elman, bust, in pencil. Height, 8; width, 5 inches; Maestro Giorgio Polacco, head, in pencil. Height, 10½; width, 7 inches; and four others. Together, 8 pieces. All matted.
1183. CARUSO (ENRICO). EIGHT ORIGINAL CARICATURES; comprising,—Pen-and-ink sketch of himself, in "Carmen." Height, 9; width, 6 inches; Maestro Polacco, head with foreshortened body, in pencil. Height, 10; width, 7 inches; Nahan Franko, outline head, in pencil. Height, 7; width, 5 inches; also pencil sketch of a woman, bust profile; and four others, also in pencil. Together, 8 pieces. All matted.
1184. CARUSO (ENRICO). EIGHT ORIGINAL CARICATURES; comprising,—Himself in character, in "Ballo in Maschera," head, in pen-and-ink. Height, 6⅔; width, 6 inches; and 7 others in crayon, ink, and pencil. Together, 8 pieces. All matted.
1185. CARUSO (ENRICO). EIGHT ORIGINAL CARICATURES; comprising,—Pencil sketch of himself in the "Ballo in Maschera," head. Height, 7; width, 5 inches; two pencil sketches of heads, one in profile, about 11 by 8 inches each; another head, in pencil, 7 by 6 inches, and four other smaller pencil sketches. Together, 8 pieces. Each matted.

1186. CARUSO (ENRICO). EIGHT ORIGINAL CARICATURES; comprising,—Pen-and-ink sketch of himself, in "Pagliacci," bust. Height, $6\frac{1}{4}$; width, $5\frac{7}{8}$ inches; and other pencil sketches. Together, 8 pieces. Each matted.
1187. CARUSO (ENRICO). EIGHT ORIGINAL CARICATURES; comprising,—Mr. A. Seligsberg, full-length, in pencil. Signed, *Enrico Caruso, N. Y., 1913*. Height, $7\frac{1}{2}$; width, 6 inches; Harold Bauer, profile head, in blue and black crayons. Height, 6; width, 6 inches; Richard Strauss, head, in pencil. Height, 6; width, $5\frac{1}{2}$ inches; also, full-length of Oscar Hammerstein, in pencil; sketch of three heads; a profile (presumably Geraldine Farrar); India ink sketch of a "Spaghetti Eater" (10 by 8 inches), and one other pen-and-ink sketch. Together, 8 pieces. Each matted.
1188. CARUSO (ENRICO). NINE ORIGINAL CARICATURES; comprising,—Pencil sketch of himself, profile of the face only. On the reverse is a profile sketch of Caruso's head formed out of the letters of his first name, and another, the face only, formed out of his initials. Height, $6\frac{1}{2}$; width, 5 inches; Nahan Franko, profile head, complete sketch in pencil. Height, 8; width, 5 inches; Buzzi-Peccia, head, in pencil. Height, 6; width, 5 inches; Conductor Toscanini (2), full-length line sketch in pen-and-ink. Height, 11; width, 7 inches, and another small head, in pencil; Ignace Paderewski, head, in pencil. Height, $7\frac{1}{2}$; width, $5\frac{1}{2}$ inches; and three other sketches. Together, 8 pieces. All matted.
1189. CARUSO (ENRICO). NINE ORIGINAL CARICATURES; comprising,—Pencil sketch of himself in the "Ballo in Maschera," three-quarter length, full face. Height, 8; width, $5\frac{1}{4}$ inches; Hermann Sudermann, head, wash sketch in blue ink. Height, 8; width, $5\frac{1}{2}$ inches; James B. Regan of the Knickerbocker Hotel, bust, in pencil. Height, $7\frac{1}{2}$; width, 5 inches; Mr. Harriman, bust profile, in pencil. Height, 7; width, 5 inches; and five other smaller heads. Together, 9 pieces. All matted.
1190. CARUSO (ENRICO). NINE ORIGINAL CARICATURES; comprising,—Pencil sketch of himself, in "Pagliacci," profile face, in pencil. Height, $5\frac{1}{2}$; width, $3\frac{5}{8}$ inches; Gatti-Casazza, bust, in pencil. Height, $4\frac{1}{4}$; width, 4 inches; L. Mugnone, Conductor, head, in crayon. Height, $5\frac{1}{4}$; width, $3\frac{3}{4}$ inches; Seligsberg, profile face, in pencil. Height, $5\frac{1}{2}$; width, $3\frac{3}{4}$ inches; and other sketches in pencil and pen-and-ink. Together, 9 pieces. Each matted.

Kindly read the Conditions under which every item is offered and sold. They are printed in the forepart of the Catalogue.

1191. CARUSO (ENRICO). NINE ORIGINAL CARICATURES; comprising,—Crayon sketch of himself, head. Height, $5\frac{3}{4}$; width, $5\frac{3}{4}$ inches; Ciro Liguori, wine dealer, profile bust, India ink. Height, $8\frac{3}{4}$; width, $4\frac{1}{4}$ inches; and 7 others in pen-and-ink, India ink, and pencil. Together, 9 pieces. All matted.
1192. CARUSO (ENRICO). NINE ORIGINAL CARICATURES; comprising,—Two pencil sketches of himself on one page, one three-quarter length; height, 8; width, 5 inches; the other, head; height, 5; width, $2\frac{3}{4}$ inches; both in character in "Pagliacci"; Pietro Mascagni, composer, profile bust, in crayon. Height, 7; width, $3\frac{1}{2}$ inches; Ignace Paderewski, bust, in pen-and-ink. Height, 6; width, 5 inches; and 7 other heads, two facing each other on one page, in pen-and-ink and in pencil. Together, 9 pieces. All matted.
1193. CARUSO (ENRICO). NINE ORIGINAL CARICATURES; comprising,—Outline pencil sketch of himself and Geraldine Farrar, in "Ballo in Maschera," full-length. Height, 12; width, $8\frac{1}{2}$ inches; Mr. Talbott, profile, bust, in crayon. Height, 9; width, 4 inches; 2 full-length figures of men, in ink; 2 heads in crayon and pencil, and 3 women's heads in pen-and-ink and pencil. Together, 9 pieces. All matted.
1194. CARUSO (ENRICO). NINE ORIGINAL CARICATURES; comprising,—Mr. Neil Forsyth, Covent Garden, London, profile bust, pen-and-ink. Signed, *Enrico Caruso*. Height, $6\frac{1}{2}$; width, $3\frac{1}{2}$ inches; Richard Strauss, head, in pencil. Height, $10\frac{1}{4}$; width, $7\frac{1}{2}$ inches; President Carranza of Mexico, head, crayon. Height, $9\frac{1}{2}$; width, $6\frac{1}{2}$ inches; Raymond Hitchcock, profile head, in pencil. Height, $7\frac{1}{2}$; width, $5\frac{1}{2}$ inches; Mr. Pasternack, Victor Talking Machine Company, head, in pencil. Height, 8; width, 5 inches; 3 other less elaborate caricatures in pencil; and 1 Cubist design in ink. Together, 9 pieces. All matted.
1195. CARUSO (ENRICO). NINE ORIGINAL CARICATURES; comprising,—Alfred Hertz, conductor, half-length back view, in pencil, signed, *Enrico Caruso*. Height, 8; width, 7 inches; Arigo Serato, violinist, profile head, crayon. Height, $12\frac{1}{2}$; width, $7\frac{3}{4}$ inches; Maestro Polacco, full-length, pen-and-ink. Height, $9\frac{3}{4}$; width, 5 inches; De Segurrola, profile bust, in pencil. Height, $8\frac{7}{8}$; width, $4\frac{7}{8}$ inches; Marziolo Lisca, Editor La Fouia, profile bust. Height, $19\frac{1}{2}$; width, $10\frac{1}{4}$ inches; and 4 others in pencil. Together, 9 pieces. All matted.

1196. CARUSO (ENRICO). NINE ORIGINAL CARICATURES; comprising,—Señor Menocal, President of Cuba, profile head, in pencil. Signed, *Enrico Caruso, Habana, 1920*. Height, 9; width, 8 inches; Gatti-Casazza, Cubist sketch, full-length, in pencil. Lettered in Caruso's AUTOGRAPH, "*Non è maimone maegrande omone—Figure parlanti*," with a cat on top of a house, in lower corner. Height, 10; width, 8 inches; Enrico Scognamillo, head in a carafe, India ink. Lettered by Caruso, "*Non Bevo!!!*" Height, 10; width, 6 inches; also heads of Maestro Polacco, Madame Gemma Bellincioni, Charles Dana Gibson, in pencil; Andres de Seguro and Oscar Hammerstein, in ink; and one other pencil sketch. Together, 9 pieces. Each matted.
1197. CARUSO (ENRICO). NINE ORIGINAL CARICATURES; comprising,—Dr. C. Paterno, head, in pencil. Signed,—*Enrico Caruso*. Height, 8; width, $4\frac{3}{4}$ inches; Geraldine Farrar, profile head, in pencil. Height, 5; width, 4 inches; Bella Alten, profile head, in pencil. Height, 7; width, $5\frac{1}{2}$ inches; L. Calderazzo, head on a plate with crossed knife and fork behind it; in ink. With "*Non Mangio!!!*" lettered in Caruso's autograph below. Height, 10; width, 8 inches; smaller heads of George Maxwell of Ricordi & Co., N. Y.; Jules Speck and Maestro Setti, of the Metropolitan Opera House; Señor Fontanilo, Social Editor of the Havana, Cuba, "*Diario*"; and one other, all pencil sketches. Together, 9 pieces. Each matted.
1198. CARUSO (ENRICO). TEN ORIGINAL CARICATURES; comprising,—Pencil sketch of himself, bust portrait, in profile, with hat and fur-collared overcoat. Drawn on sheet of notepaper of Dobbs & Co., Hatters. Height, 10; width, 6 inches; Cubist head of a woman, in pencil; profile head of a woman, probably Geraldine Farrar, in pencil; and seven other pencil sketches of heads. Together, 10 pieces. Each matted.
1199. CARUSO (ENRICO). TEN ORIGINAL CARICATURES; comprising,—Pen-and-ink sketch of himself in the "*Ballo in Maschera*," full-length. Height, 11; width, 8 inches; De Janni, tenor, pupil of Caruso, head, in pencil. Height, 6; width, 4 inches; Conductor Carillo, head, in pencil. Height, 5; width, 4 inches; three other heads in ink, two in pencil and two full-length figures. Together, 10 pieces. All matted.
1200. CARUSO (ENRICO). TEN ORIGINAL CARICATURES; comprising,—Himself, profile, head, crayon. Height, $3\frac{3}{4}$; width, $2\frac{3}{4}$ inches; G. Puccini, bust, in pencil. Height, $6\frac{3}{4}$; width, $3\frac{7}{8}$ inches; Enrico Scognamillo, Cubist head, India ink. Height, 6; width, $2\frac{1}{4}$ inches; and 7 others in pen-and-ink and in pencil. Together, 10 pieces. All matted.

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1201. CARUSO (ENRICO). TEN ORIGINAL CARICATURES; comprising,—M. Sembach, bust, in India ink. Signed, *Enrico Caruso*. Height, 6; width, $4\frac{1}{8}$ inches; Richard Strauss, bust, in India ink. Height, 10; width, 7 inches; G. Charpentier, bust, in pen and ink. Height, 7; width, 5 inches; Maestro G. Papi, full-length, in pencil. Height, $7\frac{1}{2}$; width, $3\frac{1}{2}$ inches; and 6 others. Together, 10 pieces. All matted.
1202. CARUSO (ENRICO). TEN ORIGINAL CARICATURES; comprising,—Ciro Liguori, wine dealer, full-length, pen-and-ink, signed, *Enrico Caruso*, N. Y. 1910. Height, $12\frac{1}{2}$; width, $7\frac{1}{2}$ inches; 5 sketches of women, head and bust, in crayon and pencil; one man's head, profile, in crayon; and 3 smaller heads in pencil. Together, 10 pieces. All matted.
1203. CARUSO (ENRICO). ELEVEN ORIGINAL CARICATURES; comprising,—Outline pencil sketch of himself, head. Height, 6; width, 3 inches; Mischa Elman, head and collar, crayon. Height, 5; width, $3\frac{1}{2}$ inches; Antonio Scotti, head, in pencil. Height, 4; width, 2 inches; Senora Pennino, Havana, Cuba, head, crayon. Height, 4; width, $3\frac{1}{2}$ inches; and 7 others in pencil and crayon. Together, 11 pieces. All matted.
1204. CARUSO (ENRICO). ELEVEN ORIGINAL CARICATURES; comprising,—Full length sketch of himself in "Pagliacci," in pencil. Height, 12; width, 6 inches; 3 pencil sketches of members of the orchestra named (in Caruso's autograph) *Flauto*, *Trombone* and *Contrabasso*. Height, 7; width, 5 inches each; pencil sketch of Saint-Saens, showing only his eye-glasses, moustachios and beard. Height, 7; width, 6 inches; four other smaller heads, in pencil; one three-quarter figure of a woman, in pencil; an outlined profile of a man, in ink. Together, 11 pieces. All matted.
1205. CARUSO (ENRICO). ELEVEN ORIGINAL CARICATURES; comprising,—Pencil sketch of himself, as Samson, profile. Height, 6; width, $4\frac{1}{2}$ inches; Cubist sketch of a man, bust portrait; six heads of members of the Metropolitan Company and others, in pencil; two other pencil heads; and one in pen-and-ink. Together, 11 pieces. All matted.
1206. CARUSO (ENRICO). ELEVEN ORIGINAL CARICATURES; comprising,—Signor Formosa, bust, in pencil. Signed, *Enrico Caruso*. Height, $7\frac{1}{2}$; width, 5 inches; Mr. Wiley, of the New York "Times," bust, in pencil. Height, 7; width, 5 inches; A. Seligsberg, profile head, in pencil. Height, 4; width, $3\frac{1}{4}$ inches; also five other smaller heads in pencil, one full-length and one head in pen-and-ink, and a full-length character sketch in ink. Together, 11 pieces. Each matted.

1207. CARUSO (ENRICO). ELEVEN ORIGINAL CARICATURES; comprising,—Himself, head, pen-and-ink. Height, $5\frac{3}{8}$; width, 3 inches; Mrs. Sperio, head, crayon. Height, $8\frac{1}{4}$; width, $5\frac{1}{2}$ inches; Ignace Paderewski, head, in pencil. Height, $4\frac{1}{2}$; width, $4\frac{1}{4}$ inches; and 8 others in pencil, pen-and-ink, and crayon. Together, 11 pieces. All matted.
1208. CARUSO (ENRICO). ELEVEN ORIGINAL CARICATURES; comprising,—H. H. Higgins, General Manager Covent Garden, profile head, in pencil. Signed, *Enrico Caruso*. Height, 6; width, 5 inches; Pasternack, of the Victor, bust, in pencil. Height, $7\frac{1}{4}$; width, $4\frac{1}{2}$ inches; Seligsberg, profile head, in pencil. Height, $3\frac{5}{8}$; width, $3\frac{1}{2}$ inches; Richard Strauss, head, in pencil, crayon and ink. Height, $5\frac{3}{4}$; width, $5\frac{3}{8}$ inches; and other pencil, crayon and ink sketches. Together, 11 pieces. Each matted.
1209. CARUSO (ENRICO). ELEVEN ORIGINAL CARICATURES; comprising,—Nahan Franko, head, in pencil. Signed,—*Enrico Caruso*, N. Y. 1912. Height, 7; width, 5 inches; Geraldine Farrar, profile, in pencil. Height, 8; width, 5 inches; Gatti-Casazza, full-length Cubist sketch in ink. Height, 9; width, 6 inches; Richard Strauss, bust, in pen-and-ink. Height, 8; width, $5\frac{1}{2}$ inches; one other ink sketch, five smaller heads in pencil, and pencil sketch of head of a French bulldog. Together, 11 pieces. Each matted.
1210. CARUSO (ENRICO). TWELVE ORIGINAL CARICATURES; comprising,—E. Scognamilla, head, in pencil. Signed, *Enrico Caruso*. Height, 8; width, 5 inches; R. Leoncavallo, head, in ink. Height, 11; width, 8 inches; full-length character sketch in pencil; and nine other heads, in pencil. Together, 12 pieces. Each matted.
1211. CARUSO (ENRICO). TWELVE ORIGINAL CARICATURES: comprising,—Dr. Charles Paterno, bust, in pencil, signed, *Enrico Caruso*. Height, $7\frac{1}{2}$; width, 4 inches; and 11 others in pencil and crayon. Together, 12 pieces. All matted.
1212. CARUSO (ENRICO). THIRTEEN ORIGINAL CARICATURES: comprising,—Himself in character in "Pagliacci," half-length profile, in pencil. Height, 8; width, 6 inches; E. Missiano, baritone, three-quarter length, profile, in pencil. Height, $9\frac{3}{8}$; width, $6\frac{3}{4}$ inches; Seligsberg, head, crayon. Height, 7; width, 4 inches; Señor T. Pennino, Havana, Cuba, profile head, crayon. Height, $3\frac{7}{8}$; width, $3\frac{1}{4}$ inches; and 9 others in crayon, pencil, and pen-and-ink. Together, 13 pieces. All matted.

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1213. CARUSO (ENRICO). THIRTEEN ORIGINAL CARICATURES; comprising,—Himself, head, in pencil. Height, $7\frac{7}{8}$; width, $5\frac{1}{8}$ inches; G. Donizetti, bust, in pen and ink. Height, $6\frac{1}{8}$; width, $5\frac{1}{4}$ inches; Pasquale Amato, head, in crayon. Height, $10\frac{7}{8}$; width, $7\frac{1}{4}$ inches; and 10 others. Together, 13 pieces. All matted.
1214. CARUSO (ENRICO). THIRTEEN ORIGINAL CARICATURES: comprising,—Pen-and-ink sketch of himself in "Ballo in Maschera," full-length. Height, $10\frac{1}{2}$; width, 7 inches; Prompter of the Metropolitan, bust, crayon. Height, 7; width, $3\frac{1}{2}$ inches; Luigi Caldarazzo, head and collar, in India ink. Height, 5; width, $3\frac{1}{2}$ inches; Georges Charpentier, bust, in pencil. Height, 7; width, $4\frac{1}{2}$ inches; 2 sketches of Antonio Scotti, one profile head on urn, the other outline profile; and 7 others. Together, 13 pieces. All matted.
1215. CARUSO (ENRICO). THIRTEEN ORIGINAL CARICATURES; comprising,—Pen-and-ink sketch of himself, in "Pagliacci," head. Height, $4\frac{1}{2}$; width, $4\frac{1}{2}$ inches; Charpentier, head, in pencil. Height, 7; width, 5 inches. Buzzi-Peccia, head, in pencil. Height, $4\frac{5}{8}$; width, $2\frac{1}{2}$ inches; Alfred Seligsberg, head, in pen-and-ink. Height, $6\frac{3}{4}$; width, $4\frac{1}{2}$ inches; and other pencil sketches. Together, 13 pieces. Each matted.
1216. CARUSO (ENRICO). THIRTEEN ORIGINAL CARICATURES; comprising,—His face, in ink. Height, $6\frac{7}{8}$; width, $4\frac{1}{4}$ inches; Leo Ditrichstein, profile bust, in crayon. Height, 6; width, $3\frac{1}{4}$ inches; and other pencil and ink sketches. Together, 13 pieces. Each matted.
1217. CARUSO (ENRICO). THIRTEEN ORIGINAL CARICATURES; comprising,—Dr. Briganti, profile head, in pencil. Signed,—*Enrico Caruso*. Height, 7; width, 5 inches; outline sketch of Caruso, in the "Ballo in Maschera," head, in pen-and-ink. Height, 8; width, 6 inches; and a similar sketch in pencil; Antonio Scotti, head, in pencil. Height, 5; width, 3 inches; Conductor Nikish, bust, in ink, name lettered in Caruso's AUTOGRAPH. Height, 8; width, $5\frac{1}{2}$ inches; two heads in ink, and six other pencil sketches. Together, 13 pieces. All matted.
1218. CARUSO (ENRICO). THIRTEEN ORIGINAL CARICATURES: comprising,—G. T. Conti, bust, in pencil, signed, *Enrico Caruso*. Height, 7; width, $3\frac{1}{2}$ inches; Dr. Charles Paterno, profile bust, crayon. Height, 8; width, 4 inches; Antonio Scotti, profile head, in pencil. Height, $6\frac{1}{2}$; width, 4 inches; a horsewoman, profile head; and 9 others in pencil and crayon. Together, 13 pieces. All matted.

1219. CARUSO (ENRICO). THIRTEEN ORIGINAL CARICATURES; comprising,—
Arigo Serato, violinist, full-length, crayon, signed, *Enrico Caruso*,
1914. Height, $12\frac{1}{4}$; width, 5 inches; Gatti-Casazza, profile bust,
crayon. Height, 7; width, $4\frac{1}{8}$ inches; Mr. Wiley, *New York Times*,
bust, in pencil. Height, $6\frac{3}{4}$; width, $3\frac{1}{4}$; Ignace Paderewski, bust,
pen-and-ink. Height, $6\frac{1}{2}$; width, $4\frac{1}{2}$ inches; M. Toscanini, half-
length, pen-and-ink. Height, $10\frac{1}{2}$; $2\frac{1}{4}$ inches; and 8 others in
pen-and-ink and in pencil. Together, 13 pieces. All matted.
1220. CARUSO (ENRICO). THIRTEEN ORIGINAL CARICATURES AND DRAWINGS;
comprising,—Gianni Viafora, cartoonist, bust, in pencil, signed,
Enrico Caruso. Height, 8; width, $4\frac{7}{8}$ inches; Antonio Scotti,
profile head, in pencil. Height, 8; width, $3\frac{3}{4}$ inches; Stracciari,
bust, in pencil. Height, $9\frac{3}{4}$; width, $5\frac{3}{4}$ inches; and 10 others in
pencil, pen-and-ink, and crayon. Together, 13 pieces. All matted.
1221. CARUSO (ENRICO). FOURTEEN ORIGINAL CARICATURES; comprising,—
Dr. A. Stella, bust, in pencil. Signed, *Enrico Caruso*. Height,
 $7\frac{3}{4}$; width, $4\frac{3}{4}$ inches; and 13 others in crayon, ink and pencil.
Together, 14 pieces. All matted.
1222. CARUSO (ENRICO). FOURTEEN ORIGINAL CARICATURES; comprising,—
Pencil sketch of himself as "Don Carlos," bust. Height, 7; width,
 $2\frac{1}{2}$ inches; Richard Hageman, head and collar, pen-and-ink.
Height, $7\frac{1}{2}$; width, 5 inches; Giulio Rossi, bass, bust, pencil.
Height, 7; width, 5 inches; Antonio Scotti, bust, in pencil. Height,
 $7\frac{1}{2}$; width, 4 inches; 2 pen-and-ink sketches, one full-length, one
bust; and 8 others in pencil. Together, 14 pieces. All matted.
1223. CARUSO (ENRICO). FOURTEEN ORIGINAL CARICATURES; comprising,—
One of himself, face profile, in pencil. Height, 7; width, $4\frac{3}{4}$ inches;
Sembach, Tenor, as "Walter," head, in India ink. Height, 7; width,
5 inches; Nahan Franko, Violinist, head, in pencil. Height, $5\frac{1}{2}$;
width, $4\frac{1}{4}$ inches; and other pencil and ink sketches. Together, 14
pieces. Each matted.
1224. CARUSO (ENRICO). FIFTEEN ORIGINAL CARICATURES; comprising,—
Portrait of himself, in pencil. Height, $8\frac{1}{2}$; width, $5\frac{5}{8}$ inches;
Louis Mann, profile head, in pencil. Height, 6; width, 4 inches;
Scotti, profile face, in pencil. Height, $7\frac{3}{4}$; width, $4\frac{1}{4}$ inches; Mr.
George Maxwell, face, in pencil. Height, $3\frac{1}{4}$; width, 2 inches;
Mr. Ercole Canessa; and other pencil, crayon and ink sketches.
Together, 15 pieces. Each matted.

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1225. CARUSO (ENRICO). FIFTEEN ORIGINAL CARICATURES; comprising,—Pen-and-ink sketch of himself and Geraldine Farrar in "Ballo in Maschera," full length figures. Height, 9; width, 8 inches; Head of a "Beauty," profile of a woman with elaborate hat, choker collar, etc., in pencil. Height, 8; width, 5 inches; another similar "Beauty," in pencil. Height, 11; width, 8 inches; five other smaller pencil sketches of women's heads, all in profile; and seven sketches of men's heads, also in pencil. Together, 15 pieces. Each matted.

1226. CARUSO (ENRICO). FIFTEEN ORIGINAL CARICATURES; comprising,—Dr. De Felice, head, in pencil. Signed,—*Enrico Caruso*. Height, 6; width, $3\frac{1}{2}$; Señor Chane, Music Critic of "El Diario Espagnol," Havana, bust, in pencil. Height, $10\frac{1}{2}$; width, $8\frac{1}{2}$ inches; Maestro Hertz, in pencil. Height, 9; width, $4\frac{1}{2}$; and other pencil and ink sketches. Together 15 pieces. Each matted.

1227. CARUSO (ENRICO). FIFTEEN ORIGINAL CARICATURES; comprising,—M. P. Breen Giudice, bust, in pencil. Signed, *Enrico Caruso*, 9/12/913. Height, $6\frac{1}{4}$; width, $4\frac{1}{2}$ inches; Puccini, profile head, in pencil. Height, 4; width, $2\frac{1}{2}$ inches; Leopoldo Mugnone, Conductor, head, in pencil and crayon. Height, $5\frac{3}{4}$; width, $3\frac{1}{2}$ inches; De Seguro, profile head, in pencil. Height, $4\frac{1}{4}$; width, 3 inches; Mr. Speck, of the Metropolitan Opera House, Bella Alten, a large portrait of De Seguro, Postenack of the Victor; and other pencil and ink sketches. Together, 15 pieces. Each matted.

1228. CARUSO IN "AIDA." SINDONA (D. C.). A Series of 14 ORIGINAL INDIA INK CARTOONS, signed by the artist,—"*D. C. Sindona*, '18." On a single sheet of bristol board, height, $14\frac{1}{8}$; length, $22\frac{1}{2}$ inches. Matted.

EXTREMELY CLEVER AND AMUSING SERIES OF SKETCHES OF CARUSO AS "RADAMES," through the various scenes, including the "Triumphal March," his death in the sealed tomb, his resuscitation before the footlights after the final curtain, and the departure of the audience in tears at the tragedy.

1229. CARUSO IN "PAGLIACCI." SINDONA (D. C.). A Series of 14 ORIGINAL INDIA INK CARTOONS, signed by the artist,—"*D. C. Sindona*, '18." On a single sheet of bristol board, height, $14\frac{1}{4}$; length, $22\frac{1}{2}$ inches. Matted.

HIGHLY INTERESTING AND AMUSING SERIES OF SKETCHES OF CARUSO IN HIS MOST FAMOUS RÔLE, beginning with a sketch of him peeping through the curtains to view the "house," his entry with the donkey cart, beating the drum, etc., through to his final bow before the curtain.

1230. CASANOVA (GIACOMO). *Historia della mia Fuga dalle Prigioni della Repubblica di Venezia dette "il Piombi,"* scritta a Dux, in Boemia l'anno 1787. *Illustrated title-page in colors, 37 full-page plates including portraits and several plates in colors, and numerous illustrations in the text.* 4to, full citron sheepskin, title lettered on front on painted green ground within gilt ornamental border, uncut.

Milano, 1911

EDIZIONE DI LUSO, 50 copies printed on Van Gelder paper, of which this is, No. XI.

With bookplate of Enrico Caruso.

1231. CERVANTES (MIGUEL DE). *Les Principales Aventures de l'Admirable Don Quichotte.* *With 31 full-page engraved plates by Coypel, Picart le Romain, and others. Title in red and black with copper-plate vignette.* 4to, full crimson levant morocco, sides with elaborate corners and center design in gilt dentelle in the style of Le Gascon, back panels gilt tooled *au pointillé*, broad inside gilt borders, gilt top, uncut, by M. RITTER.

Liege, 1776

FINE LARGE COPY, WITH BRILLIANT IMPRESSIONS OF THESE FAMOUS PLATES.

1232. CESARE, —Cartoonist. *One Hundred Cartoons by Cesare.* A series of cartoons which originally appeared in the New York "Sun" and in "Harper's Weekly," relating to the recent World War. Imperial 8vo, boards, cloth back.

Boston, 1916

Presentation Copy, inscribed, "*Signor Enrico Caruso, Christmas, 1917. Compliments of Nadina Parker Calvert,*" in the autograph of the donor.

1233. CHELMINSKI (JAN V.). *L'Armée du Duché de Varsovie.* Texte par le Commandant A. Malibran. *With 48 full-page colored plates by Jan V. Chelminski; 10 other plates, some colored, and 24 engravings in the text.* Folio, full green French levant morocco, sides and panelled back with gilt fillet, gilt top, inside borders of morocco with gilt fillet and ornamental corners, uncut.

Paris, 1913

One of 269 copies on papier d'Arches (numbered 31 to 300), of which this is, No. 57.

With bookplate of Enrico Caruso.

1234. CHÉNIER (ANDRÉ). *Oeuvres Poétiques de André Chénier.* With introduction and notes by Eugène Manuel. *With etched portrait of the author in two states, one proof before letters.* 8vo, full olive green French crushed levant morocco, sides with gilt fillet and ornamental corners, full gilt panelled back, inside dentelle borders, gilt over uncut edges, by CUZIN.

Paris, 1884

LARGE PAPER. One of 15 copies on Whatman paper, numbered 16 to 30, this being No. 26.

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1235. CHINESE ART. Ars Asiatica. Etudes et Documents Publiés sous la Direction de Victor Goloubew. La Peinture Chinoise au Musée Cernuschi. Avril-Juin, 1912. Par Edouard Chavannes et Raphaël Petrucci. *Frontispiece and 50 plates, each hinged to leaf of light brown drawing paper, with tissue guard-sheet.* Royal 4to, wrappers, uncut and unopened. Bruxelles, 1914

DE LUXE EDITION, printed throughout on Imperial Japan paper, limited to 25 copies.

1236. COINS AND MEDALS. VENUTO (RODOLFINO). Antiqua Numismata Maximi Moduli Aurea, Argentea, Aerea, ex Museo Alexandri S. R. E. Card. Albani in Vaticanam Bibliothecam. *Title vignettes, numerous copperplate vignettes in text and 120 plates of coins.* 2 vols. folio, half morocco, rubbed. Rome, 1789-1794

1237. COINS AND MEDALS. WARD (JOHN). Greek Coins and their Parent Cities. Accompanied by a Catalogue of the Author's Collection by G. F. Hill. *Numerous illustrations.* 4to, cloth, binding slightly shaken. London, 1902

1238. CORNEILLE (PIERRE). Théâtre choisi de Corneille, avec une Notice par M. Poujoulat. *With engraved portrait and 25 vignettes by Foulquier.* Royal 8vo, full olive-green levant morocco, gilt fillet frames and corner designs on sides, full gilt paneled back, inside fillet borders, gilt edges, original wrappers and backbone bound in, BY CANAPE. In chamois-lined board slip-case. Tours, 1880

LIMITED EDITION, 10 copies only printed on chamois paper, of which this is, No. 7. Unusually choice copy in a handsome Canape binding.

1239. COSSA (PIETRO). Nerone, Commedia in cinque atti in versi, con Prologo e Note Storiche. 16mo, stitched, uncut. Milano, 1911

With CARUSO'S AUTOGRAPH SIGNATURE,—"*Prop. Enrico Caruso,*" in pencil on half-title.

1240. COSTUME PLATES IN COLORS. MASON (GEORGE H.). The Costume of China, with Explanations in English and French. *With 60 full-page plates, engraved in stipple by J. Dudley after designs by Pea Qua, COLORED BY HAND.* Folio, full contemporary green straight-grain morocco, gilt sides and back, gilt edges, binding rubbed.

London: William Miller, 1800

FIRST EDITION. Interiorly a fine copy, with the plates clean and free from fox-marks, the colors fresh and brilliant. This was the first volume of this splendid series of Costume Plates in Colors, issued by W. Miller.

1241. COSTUME PLATES IN COLORS. CHINESE. Punishments of China, with Explanations in English and French. *With 22 full-page plates, engraved in stipple by J. Dadley*, COLORED BY HAND. Folio, full contemporary green straight-grain morocco, gilt sides and back, gilt edges; offset of plate on title. London: W. Miller, 1801

FIRST EDITION. FINE IMPRESSIONS, CLEAN, FRESH COPY.

1242. COSTUME PLATES IN COLORS. RUSSIAN. The Costume of the Russian Empire. With Descriptions in English and French. *With 73 full-page plates engraved in stipple by J. Dadley and* COLORED BY HAND. Folio, full contemporary green straight-grain morocco, gilt sides and back, gilt edges. London: William Miller, 1803

FIRST EDITION. SPLENDID COPY, IN SPOTLESS CONDITION, WITH BRILLIANT PLATES AND COLORING.

1243. COSTUME PLATES IN COLORS. AUSTRIAN. MOLEVILLE (B. DE). The Costume of the Hereditary States of the House of Austria, with Descriptions, and an Introduction. Translated by R. C. Dallas. *With 50 full-page plates, engraved by W. Ellis*, COLORED BY HAND. Folio, full contemporary green straight-grain morocco, gilt sides and back, gilt edges. London: William Miller, 1804

FIRST EDITION. CLEAN, FRESH COPY, IN FINE CONDITION THROUGHOUT.

1244. COSTUME PLATES IN COLORS. TURKISH. The Costume of Turkey, with Descriptions in English and French. *With title-vignette in colors and 60 full-page plates engraved by J. Dadley and W. Poole after O. Dalvimart*, COLORED BY HAND. Folio, full contemporary green straight-grain morocco, gilt sides and back, gilt edges.

London: W. Miller, 1804 [1802]

The French title-page and all the plates are dated 1802, the date 1804 appearing on the English title only. CLEAN, FRESH COPY, WITH BRILLIANT COLORING IN THE PLATES.

1245. COSTUME PLATES IN COLORS. YORKSHIRE. [WALKER (GEORGE).] The Costume of Yorkshire. With Descriptions in English and French. *With 40 full-page aquatint plates by R. and D. Havell after G. Walker*, COLORED BY HAND. Folio, full green morocco, gilt sides and back, gilt edges. London: Longman, etc., 1814

FIRST EDITION. FINE COPY, WITH BRILLIANT IMPRESSIONS OF THESE BEAUTIFUL COLORED AQUATINTS. They are faithful presentments of British peasantry and other country life, sport, etc.

1246. COSTUME PLATES IN COLORS. EARLY BRITISH. MEYRICK (S. R.) AND SMITH (C. H.). The Costume of the Original Inhabitants of the British Islands, from the Earliest Periods to the Sixth Century;

[Continued

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No. 1246—[*Continued*]

to which is added, that of the Gothic Nations on the Western Coasts of the Baltic, the Ancestors of the Anglo-Saxons and Anglo-Danes. *Frontispiece title and 24 full-page aquatint plates by R. Havell, COLORED BY HAND.* Folio, full contemporary green straight-grain morocco, gilt sides and back, gilt edges; binding scraped.

London: R. Havell, 1815

FIRST EDITION. FINE IMPRESSIONS OF THESE BEAUTIFUL AQUATINT PLATES, WITH UNFADED COLORS.

1247. COSTUME PLATES IN COLORS. ENGLISH. STRUTT (JOSEPH). A Complete View of the Dress and Habits of the People of England, . . . To which is prefixed an Introduction, containing a general Description of the Ancient Habits in use among Mankind, . . . New and Improved Edition, with Critical and Explanatory Notes, by J. R. Planché. *With 142 full-page engravings in color.* 2 vols. royal 4to, half dark blue morocco, gilt sides and backs, gilt tops, uncut.

FIRST ISSUE with the notes by Planché.
With bookplate of Enrico Caruso.

London, 1842

1248. COSTUME PLATES IN COLORS. Illustrations of English and Foreign Costume, from the Fifteenth Century to the Present Day. *A Series of 96 full-length portraits, engraved by Pauquet Brothers after designs of Albert Durer, Titian, Holbein, Vandyck, Dupré, and others.* Small folio, half cyan blue levant morocco, gilt back and sides, gilt edges, BY RIVIÈRE.

London, 1875

With bookplate of Enrico Caruso.

1249. DAUDET (ALPHONSE). Fromont Jeune et Risler Aîné. Mœurs Parisiennes. *With 12 engravings after Bayard by J. Massard.* 2 vols. 8vo, three-quarter Antwerp blue French levant morocco, gilt sides and backs, gilt tops, uncut, by D'AUTEUIL.

Paris, 1885

Edition limited to 350 copies on papier vélin du Marais, of which this is, No. 349.

1250. DAUDET (ALPHONSE). Les Femmes d'Artistes. *With etched frontispiece by A. Gill.* 12mo, three-quarter Antwerp blue levant morocco, gilt sides and back, gilt top, uncut.

Paris, no date

With bookplate of Enrico Caruso.

1251. DANTE ALIGHIERI. Tutte l'Opere di Dante Alighieri nuovamente rivedute nel testo dal Dr. E. Moore. 3 vols. 24mo, full sapphire-blue calf, marbled edges.

Oxford, 1897

Nice Pocket Edition of Dante's Works in Italian, printed throughout on India paper.

With bookplate of Enrico Caruso in each volume.

1252. DANTE ALIGHIERI. *La Divina Commedia di Dante Alighieri. Nell'Arte del Cinquecento . . . a Cura di Corrado Ricci. Extensively illustrated with portrait, decorative title-page, numerous full-page reproductions, in colors and tinted, each plate hinged to leaf of light brown drawing paper, and text illustrations, after original works by Michelangelo, Rafael, Zuccari, Vasari, and other great artists.* Folio, full cardinal levant morocco, broad fillet borders in gilt on sides, full gilt panelled back, inside morocco and gilt fillet borders, gilt top, uncut, BY TROW. [Milano,] 1908
1253. DAVANZATI PALACE COLLECTION. *Illustrated Catalogue of the Exceedingly Rare and Valuable Art Treasures and Antiquities formerly contained in the famous Davanzati Palace, Florence, Italy . . . which will be sold [November 21 to 23, 1916]. Illustrations.* 4to, half red morocco, original wrappers bound in. PRICED.
New York: American Art Association, 1916
PRICED copy of this important catalogue.
1254. DE CESARE (RAFFAELE). *La Fine di un Regno.* Third Edition. 2 vols. boards, vellum back, gilt, leather label.
Citta de Castello, 1908-1909
1255. D'HÉRICHAULT (CHARLES). *La France Révolutionnaire, 1789-1889. With 250 illustrations, including portraits, views, and facsimiles.* Royal 8vo, three-quarter crimson levant morocco, gilt, full gilt panelled back, gilt top, uncut, original wrappers bound in, BY CHAMPS. Paris, 1889
1256. DICTIONARY. *Dizionario di Cultura Universale e della Lingua Parlata.* [Edited by Prof. Garibaldo Bucco.] *Numerous colored plates, maps, and text illustrations.* 4 vols. imperial 8vo, decorative cloth. Milano: Francesco Vallardi [1907]
1257. DUMAS (ALEXANDRE, FILS). *La Dame aux Camélias. Préface par M. Jules Janin. Portrait of Dumas, 9 illustrations and cul-de-lampe, engraved by Los Rios, ALL ARTIST'S PROOFS BEFORE LETTERS ON CHINA PAPER.* 8vo, full Antwerp blue French levant morocco, gilt foliate frame and corners on sides, gilt panelled back, doublures of scarlet levant with gilt fillet frame and symbolic corner designs, blue border heavily gilt, flowered brocade silk fly-leaves, gilt top, uncut, BY DAVID. Paris, 1872
ÉDITION SPÉCIALE, 500 copies only printed on Holland paper, of which this is, No. 106. FINE COPY, WITH ALL THE ILLUSTRATIONS IN PROOF STATE BEFORE LETTERS. EXTRA-ILLUSTRATED by the insertion of an ORIGINAL WATERCOLOR SKETCH of the "Lady of the Camélias," on half-title, engraved plate of Camille, portrait of Dumas by Burney, and portrait of Janin on China paper; and a two-page AUTOGRAPH LETTER signed by Dumas.
With bookplate of Enrico Caruso.

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1258. DUMAS (ALEXANDRE). *Les Trois Mousquetaires*. Avec une Lettre d'Alexandre Dumas Fils. *Extensively illustrated with woodcuts by J. Huyot, from original designs by Maurice Leloir, with full-page duplicates of all illustrations, on China paper, proofs before letters*. 2 vols. imperial 8vo, full claret-colored levant morocco, sides with large octagonal panel design of dark blue levant, with gilt emblematic designs in corners, the front cover having in center the insignia of the "Musketeers," traversed by three long swords, the whole onlaid in assorted moroccos, the back covers with large center foliate design in gilt, brown and green levants, gilt panelled back, the central panel containing three swords in gilt crossed, in upper and lower panels the hat of the musketeer, in dark colored moroccos; doublures and end-leaves of dark blue moire silk, the former with broad claret-colored morocco and broad gilt bands, foliate and emblematic designs in corners; gilt tops, uncut, marbled end-leaves, original wrappers bound in, BY CH. MEUNIER, 1901. Enclosed in chamois-lined marbled board slip-cases.

Paris: Calmann Lévy, 1894

EDITION DE GRAND LUXE. Limited to 100 copies printed throughout on China paper, with illustrations in duplicate, of which this is, No. 86.

1259. ENGRAVINGS, ITALIAN. BOSSI (BENIGNO). *Raccolta di Disegni Originali di Fraco. Mazzola detto il Parmigianino. . . . Parma, 1772; Opere varie incise da Benigno Bossi dall' Anno M.DCC.LV sino all' Anno M.DCC.LXXXIX. [Parma, 1789.] Engraved title, dedication and frontispiece in each part, half-title in first and portrait in second part, and 114 engraved reproductions of the works of "Il Parmiggiano," Leonardo da Vinci and others by Bossi, smaller engravings several on one leaf. 2 parts in one vol. folio, half vellum, back torn.* Parma, 1772-[1789]

Interiorly a FINE, CLEAN COPY, WITH BRILLIANT IMPRESSIONS OF THE PLATES. The first part consists entirely of reproductions of the work of Francesco Mazzuoli, called "Il Parmiggiano," in the Collection of Conte Alessandro Sanvitale.

1260. FERRARIO (CARLO). *Bellezze Italiane. 50 full-page plates IN COLORS*. Folio, loose sheets laid in board portfolio, linen back, decorated front cover. Napoli, recent

Text in Italian, French, German and English.

1261. FLAUBERT (GUSTAVE). *Madame Bovary. Préface par Léon Hennique. Title in red and black, with vignette, engraved portrait of the author and full-page plates by Alfred de Richemont, engraved by* [Continued

[No. 1261—*Continued*]

C. Chessa. 4to, full sapphire blue French levant morocco, with elaborate gilt filigree and onlaid lighter blue morocco corners and frame of gilt fillets on sides, gilt filigree back, broad inside borders of morocco, gilt, doublures and fly-leaves of figured silk, gilt edges on the rough, original wrappers bound in, BY DAVID. In felt-lined board slip-case. Paris, 1905

LIMITED ISSUE; 100 copies only printed on "grand vélin de'Arches" paper, numbered 100 to 200, of which this is, No. 182, initialed by the publisher. Bound in at the front and back are specially illustrated specimen pages of this work.

1262. FLORENTINE GALLERY. Galerie de Florence Gravee sur Cuivre, et Publiee par une Societe d'Amateurs, sous la Direction de Bartolini, Bezzuoli et Jesi. Avec un Texte Français par Alexandre Dumas. Dediee a Sa Majeste Nicolas Premier Empereur et Autocrate de Toutes les Russies. *Extensively illustrated with line and outline reproductions of the works of art by great masters contained in the collection.* 6 vols. large folio, cloth, leather backs, entirely uncut. Florence, 1844

A very important art publication which is seldom offered at public sale. FINE COPY.

1263. FRANCE (ANATOLE). Sainte Euphrosine, Les actes de la vie Sainte Euphrosine d'Alexandre, en religion frère Smaragde . . . *With vignettes engraved by E. Pennequin, with two additional series of the plates BOTH PROOFS BEFORE LETTERS, one in early state and one in later state, and decorative woodcut borders by L. Marie, with an additional set of the borders, PROOFS BEFORE LETTERS, all after designs by L. E. Fournier.* Royal 4to, bound in brocaded cloth of gold, doublures and fly-leaves of gray brocaded satin, gilt top, uncut, with original covers bound in, BY THE CLUB BINDERY. Enclosed in green cloth case, lined with brocaded pink satin.

Paris, 1906

Forty copies printed on Japan paper, with the vignettes in two states, of which this is, No. 5.

The Robert Hoe copy, with his bookplate, and that of Enrico Caruso.

1264. FRENCH ART. Documents sur l'Art Décoratif Français du IX^{me} au XIX^{me} Siècle. Publiés par Louis Lumet (et) Yvanhoé Rambosson. *200 photogravure plates, many containing several examples.* With leaf of Descriptive Letterpress accompanying each plate. Plates and leaves loose, enclosed in 8 board portfolios, numbered 1 to 8.

Paris, undated (recent)

Edition limited to 500 copies, numbered and signed.

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1265. GAUTIER (THÉOPHILE). *Mademoiselle de Maupin—Double Amour*. Réimpression Textuelle de l'Édition originale; Notice Bibliographique par M. Charles de Lovenjoul. *Portrait of Gautier, vignette portraits on titles, and full-page illustrations, all in two states, one series being PROOFS BEFORE LETTERS, with "Remarque" on portrait of Gautier*. 2 vols. royal 8vo, full crimson French levant morocco, sides with frame of gilt fillets with sprays of roses and sword handle at corners, back panels with gilt leaf sprays, doublures of olive levant with gilt fillet frames with rose sprays at corners, figure of the model onlaid in center of front doublure of Vol. I, fly-leaves of olive silk, gilt edges on the rough, original wrappers of each volume bound in, BY MARIUS MICHEL. Paris, 1883

LIMITED ISSUE, only 150 copies printed on Japan paper with plates in two states, of which this is, No. 65. BEAUTIFULLY EXTRA-ILLUSTRATED by the insertion of four ORIGINAL WATERCOLOR SKETCHES, those in Vol. I being of "Mademoiselle de Maupin," and a scene from the story; Vol. II, of "Albert," and the scene of the "Model"; also, bound in at end of Vol II is a series of additional illustrations, "Essais pour l'illustrations de Mademoiselle de Maupin," consisting of portraits of "Albert" and "Mademoiselle de Maupin," and two scenes, printed on Japan paper, PROOFS BEFORE AND AFTER the artist's signature, published Paris, 1885, with original front wrapper.

With bookplate of Enrico Caruso in each volume.

1266. GIANNONE (PIETRO). *Storia Civile del Regno di Napoli*. Vols. 2 to 5, inclusive (lacks Vol. I). *Frontispieces*. 4 vols. 8vo, marbled board sides, roan backs. Milano, 1845-1847

1267. GONCOURT (EDMOND ET JULES DE). *Madame de Pompadour*. New Edition, Revised and Enlarged with letters and unpublished documents. *Illustrated with 55 copper-cut engravings by Dujardin, and two plates in color by Quinsac*. 4to, full crimson French levant morocco, covers with all-over design of onlaid white fleur-de-lis traced in gilt, back with fleur-de-lis in each panel, elaborate inside dentelle borders, crimson watered silk doublures and end-leaves, gilt top, uncut, original wrappers and backbone bound in, BY BERNASCONI. Enclosed in board slip-case. Paris, 1888

Limited issue printed throughout on Japanese vellum, of which this is, No. 39. With bookplate of Enrico Caruso.

1268. GOYA Y LUCIENTES (FRANCISCO). [The Bull Fight.] 33 *aquatint plates by Don Francisco de Goya y Lucientes*. Oblong 4to, half red morocco, gilt edges, binding rubbed. [Madrid, 1820]

Consists of the 33 numbered aquatints and leaf of contents, without title-page or imprint. The plate paper is watermarked "Serra," the Contents leaf, "Bartolomé Mongelos." FIRST ISSUED in Madrid in 1820, with the plate paper watermarked as the present copy, and re-issued in 1855. FINE IMPRESSIONS WITH EXCEPTIONALLY WIDE MARGINS.

1269. HARVARD ADVOCATE. Stories from the Harvard Advocate, being a Collection. . . . from 1866 to present day. 8vo, cloth, uncut and unopened. Cambridge, Mass., 1896

This work includes stories by Theodore Roosevelt, Edward Hale, and many others.

Presentation Copy, inscribed in the autograph of the donor, "*Comm. Enrico Caruso, with thanks for his drawing my picture on the 'Canopic.'*" W. G. Peckham, First Editor '*Collegian Advocate*.'" With book plate of Mr. Peckham.

1270. HERMANT (ABEL). Le Cavalier Miserey. *Frontispiece portrait by J. E. Blanche, and 250 illustrations by Louis Vallet.* Royal 8vo, three-quarter crimson levant morocco, gilt, gilt top, uncut, original wrappers bound in. Paris, 1888

Limited Edition, 50 copies printed on Holland paper, of which this is, No. 31.

1271. HUGO (VICTOR). Bug-Jargal; Le Dernier Jour d'un Condamné; Claude Gueux. *With 4 full-page plates in two states, one proof before letters, and numerous engraved head-pieces.* 3 vols. in 1. 4to, half olive green morocco, gilt back, leather label, gilt top, uncut, original wrappers bound in. Paris, 1890

ÉDITION NATIONALE, limited to 1000 copies, of which 50 are on papier du Chine (numbered from 251 to 300), this being No. 255.

1272. IRVING (WASHINGTON). The Life and Voyages of Christopher Columbus, and the Voyages and Discoveries of the Companions of Columbus. Author's Revised Edition. *Colored frontispieces, numerous full-page and text illustrations, and titles in red and black.* 3 vols. imperial 8vo, half roan, gilt sides and back, gilt tops, uncut and unopened. New York [1892]

ISABELLA EDITION, limited to 1100 copies.

1273. ITALIA (L'). Part I. Il Suolo e le Genti. Part II. Regno d'Italia. *With numerous illustrations and colored maps.* Two parts in 3 vols. imperial 8vo, white decorated cloth. Milano, no date

1274. ITALIAN STAGE. Les Masques et les Personnages de la Comédie Italienne. Expliqués par Gérard d'Houville, et interprétés par Brunelleschi. *12 finely colored plates engraved by H. Reidel.* Oblong folio, wrappers, uncut. Enclosed in marbled board slip-case. Paris: Aux Bureaux du Journal des Dames et des Modes, 1914

Edition limited to 400 copies, printed on "grand vélin d'Arches entièrement à la forme," of which this is, No. 45.

PRESENTATION COPY to Enrico Caruso, with the following autograph inscription on half-title,—"*A Enrico Caruso Gloria nostra Brunelleschi.*"

Among the characters illustrated are those of,—Arlequin; le Docteur Ballanzone; Brighella; Coralline; Florindo; Giacometta; Mezzetin et Colombine; Pantalón; Rosaura; Scaramouche; Tartaglia; et Trivellino.

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1275. JACOB (PAUL L.). Contes du Bibliophile Jacob à ses Petits-Enfants sur L'Histoire de France. *With lithographic frontispiece in colors, by Émile Wattier; and 11 illustrations after designs by H. Philippoteaux.* Royal 8vo, half red levant morocco, gilt top, uncut.

Paris, 1889

With bookplate of Emanuel Levy.

1276. JONAS (LUCIEN). "The Soul of France." 12 *photogravures depicting phases of the War.* Folio, loose sheets, enclosed in board portfolio.

No place, no date

Twelve beautiful plates depicting phases of the World War as experienced by the French People and as admirably expressed by one of the greatest artists of the period.

1277. JOSEPHINE, EMPRESS OF THE FRENCH. MASSON (FRÉDÉRIC). Joséphine de Beauharnais, 1763-1796. *Portrait.* 8vo, full green levant morocco, arms of Napoleon in gilt on sides, inside gilt borders, gilt top, uncut, original front wrapper bound in, BY DAVID.

Paris, 1899

FIRST EDITION. Limited Issue on Holland paper reserved for the author. EXTRA-ILLUSTRATED by the insertion of numerous engraved portraits and views, including a beautiful colored portrait of Josephine by Allais.

Presentation Copy from the author to Philippe Gille, with signed autograph inscription and an autograph letter inserted, signed by Masson, October 28, 1898, to M. Gille regarding the book, with addressed envelope.

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1278. JOSEPHINE, EMPRESS OF THE FRENCH. MASSON (FRÉDÉRIC). Joséphine Impératrice et Reine. *With frontispiece portrait of Josephine in colors, 33 full-page plates and 8 vignettes, comprising portraits and views, each in two states, the duplicate set of vignettes being before letters.* Royal 4to, full green French levant morocco, arms of Napoleon in gilt in center of sides, inside morocco borders gilt tooled, doublures and fly-leaves of green watered silk, gilt top, uncut, original wrappers bound in, BY TAFFIN.

Paris: Goupil et Cie, 1899

LARGE PAPER, 150 copies printed on Imperial Japanese vellum paper, of which this is, No. XXXV. With bookplate of Enrico Caruso.

1279. JOSEPHINE, EMPRESS OF THE FRENCH. MASSON (FRÉDÉRIC). Joséphine répudiée, 1809-1814. *Portrait.* 8vo, full green levant morocco, arms of Napoleon in gilt on sides, inside gilt borders, gilt top, uncut, with the original wrappers bound in, BY DAVID. Paris, 1901

FIRST EDITION. Limited Issue on Holland paper for the author. EXTRA-ILLUSTRATED by the insertion of a number of fine engraved portraits and other plates, including two colored portraits of Josephine.

Presentation Copy from the author to Philippe Gille, with signed autograph inscription.

With bookplate of Enrico Caruso.

1280. [LA CLOS (P. A. F. CHODERLOS DE).] *Les Liaisons Dangereuses. Engraved illustrations after Deveria.* 4 vols. 16mo, full original mottled calf, gilt backs, leather labels, gilt edges. Paris, 1823

Each volume with bookplate of Enrico Caruso.

1281. LACROIX (M. PAUL). *Le Moyen Age et la Renaissance, Histoire et Description des Moeurs et Usages, du Commerce et de L'Industrie, . . . en Europe.* Direction Littéraire de Paul Lacroix. Direction Artistique de Ferdinand Seré. *With numerous full-page chromolithographic plates and full-page and text engravings in black and white by M. A. Rivaud.* 5 vols. 4to, full dark blue morocco, sides with gilt fillet and ornamental corners, gilt backs, inside dentelle borders, gilt edges. Paris, 1848-1851

FIRST EDITION OF THIS RARE AND CURIOUS WORK. FINE COPY, with brilliant impressions of the plates.

With bookplate of La Pinée; also with bookplate of Enrico Caruso in each volume.

1282. LEECH (JOHN) *ILLUSTRATIONS. Pictures of Life and Character. With almost 200 humorous illustrations, by John Leech.* Oblong 12mo, half crimson French levant morocco, gilt edges.

New York, undated

1283. LEMBERGER (ERNST). *Meisterminiaturen aus Fünf Jahrhunderten. Anhang: Künstler-Lexikon der Miniaturmalerei mit den Biographischen Daten von Mehr als 6000 Miniaturisten.* *With 75 colored reproductions of miniatures, after Strasser, Spiegelberg, Politzer, Metaxa, Ernst, and others, all tipped to mount and hinged to linen guard.* 4to, light green cloth, front with center ornament of gilt and blue morocco, surrounded by gilt border, gilt back, blue morocco label, gilt top. Stuttgart, 1911

FIRST EDITION, with the plates charmingly colored.

1284. LE SAGE (ALAIN RENÉ). *Histoire de Gil Blas de Santillane, précédée d'une Preface par H. Reynald. Portrait and plates etched by Los Rios, proofs in two states BEFORE AND AFTER LETTERS.* 4 vols, 8vo, full crimson French levant morocco, gilt back and inside borders, gilt edges, text uncut at fore and lower edges, original wrappers bound in each volume, BY CHAMBOLLE-DURU. Paris, 1879

LARGE PAPER, 20 copies only printed on China paper with proofs in two states, of which this is, No. 14. EXTRA-ILLUSTRATED by the insertion of a number of additional illustrations by Los Rios and a series of the illustrations by Smirke, engraved by Romney and others, from the London Edition of "Gil Blas," 1822.

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1285. LONGFELLOW (HENRY WADSWORTH). *Evangéline*. Traduction en vers française par A. Bollaert. Précédée d'une Préface de l'Honorable Pascal Poirier, et de Lettres de MM. Auguste George et Paul Harel. 8vo, limp unfinished calf. New York, 1911

PRESENTATION COPY to Caruso from the Translator with the following autograph inscription,—"*Au roi des tenors Comm. Enrico Caruso cette modeste traduction du chef-d'œuvre du prince des poètes Américains est affectueusement dédiée—A. Bollaert., New York, 3/1/12.*"

1286. LOUIS XIV. DUMAS (ALEXANDRE, PÈRE). *Louis XIV et son Siècle*. Tome premier. *Plates*. Royal 8vo, full cardinal levant morocco, arms of Louis XIV stamped in gilt on sides, inside gilt fillet borders, gilt top, uncut, original wrappers bound in, BY POPELIN. Paris, 1844

FIRST EDITION, Vol. I only. EXTRA-ILLUSTRATED by the insertion of 24 fine engraved portraits of Louis XIV, Cardinal Richelieu, Anne d'Austria, Mazarin and many other notable figures of the Court.

1287. MASSON (FRÉDÉRIC). *L'Impératrice Marie-Louise*. *With frontispiece in colors after a miniature by Isabey, and 51 other illustrations including portraits, views, facsimiles, etc.* Imperial 4to, full green levant morocco, sides and panelled back with gilt fillet, inside borders of morocco with gilt fillet and ornamental corners, gilt top, uncut. Paris: Goupil & Cie, 1902

ÉDITION ORIGINALE, limited to 1000 copies on papier à la main des Manufactures Blanchet Frères & Kléber, of which this is, No. 768.
With bookplate of Enrico Caruso.

1288. MASSON (FRÉDÉRIC). *Napoléon et les Femmes*. *With numerous engraved portraits, some in colors, and facsimiles; head-and tail-pieces engraved in bronze-gilt.* Royal 8vo, green French levant morocco, with Napoleon's arms in gilt on sides, doublures of crimson morocco with gilt fillet and emblematic figures, green watered silk end-leaves, gilt top, uncut, original wrappers bound in, BY POMEY. Enclosed in kid-lined board slip-case.

Paris: Goupil & Cie, 1906

ÉDITION ILLUSTRÉE, printed on "Manufactures d'Arches" paper, limited to 300 copies, of which this is, No. 097.

The portraits are reproductions from miniatures and portraits by famous artists and include those of Napoleon in profile, *by Lemoine*, in colors, Empress Josephine, *by Gérard*, Eléonore Laplaigne, *by Augustin*, Marie Valouska, *by Lefevre*, and many others.

Contains book plate of Enrico Caruso.

1289. MASSON (FRÉDÉRIC). *Napoleon à Sainte Hélène*. *Beautifully illustrated with vignettes and numerous full-page photographs, some*
[Continued

[No. 1289—Continued]

in colors, including portraits, drawn from the works of noted artists, views, scenes, and facsimiles. 2 vols. imperial 8vo, full green French levant morocco, sides with elaborately gilt tooled borders, with Napoleon's arms in gilt in center, gilt panelled backs with emblematic tooling, gilt inside morocco borders with doublures of red watered silk, gilt tops, uncut, original covers bound in, BY DURVAND. In green morocco solander case. Paris: Goupil & Cie. 1912

PRINTED THROUGHOUT ON JAPANESE VELLUM PAPER, and limited to 50 copies.

1290. MAUPASSANT (GUY DE). *Boule de Suif. Illustrations by F. Thévenot engraved on wood by A. Romagnol, and facsimile; with plates in three states, comprising the series printed with the text, and two series of proofs before letters on China paper, one of which is "REMARQUE" proof; also proof in colors of the original cover illustration.* Royal 8vo, three-quarter crimson levant morocco, gilt and mosaic back panels, gilt top, uncut, original wrappers and backbone bound in, BY BRETAULT. Paris, 1897

COLLECTION DES DIX, only 300 copies printed, 50 of which (numbered 91 to 140) are on vellum paper with double set of extra plates, of which this is, No. 91. From the Robert Hoe collection, with bookplate.

1291. MAUPASSANT (GUY DE). *Bel-Ami.* 8vo, three-quarter brown morocco, gilt back, leather labels, gilt top, uncut, by CANAPE. Paris, 1910

Edition on Van Gelder paper. With inscription, "*Propriete personnelle of Enrico Caruso, New York, 1913,*" in the autograph of Caruso on fly-leaf and across first page of text.

1292. MERIMÉE (PROSPER). *Carmen.* Translated by A. E. Johnson. *Decorative title-page, and numerous colored plates, and text illustrations in black and white, all by René Bull.* 4to, cloth, gilt, gilt top. New York, 1915

1293. MEXICO. VERDIA (LUIS PEREZ). *Compendio de la Historia de México. Quinta Edición Ilustrada, Corregida y Aumentada. Illustrations.* 8vo, cloth. Paris, 1911

PRESENTATION COPY to Enrico Caruso, with the following autograph inscription,—"*Recuerdo afectuoso al Señor Comendador Don Enrique Caruso de Nacha Villasmor. Noviembre 18 de 1919. México.*"

1294. MILITARY COSTUME PLATES IN COLORS. TURKISH. *The Military Costume of Turkey. Illustrated with a series of 30 full-page aquatints and illustrated title by J. H. Clark, COLORED BY HAND.* Folio, full
[Continued]

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[No. 1294—*Continued*]

contemporary green straight-grain morocco, gilt sides and back, gilt edges. London: Thomas McLean, 1818

FIRST EDITION. FINE, FRESH COPY, WITH BRILLIANT IMPRESSIONS OF THE BEAUTIFUL AQUATINTS.

1295. MILLER (FRANK E.). *Observations in Vocal Art Science. Portrait on Japan paper.* 8vo, decorative wrappers, uncut.

London [1911]

Privately Printed for Members by the University Alliance.

PRESENTATION COPY to Enrico Caruso, with autograph inscription as follows,—*"For Signor Enrico Caruso from the Author. April 12th, 1911."*

1296. MILLER (FRANK E.). *Vocal Art-Science and its Application.* With a Foreword by Gustav Kobbé. *Portrait plates.* 8vo, original cloth.

New York [1917]

FIRST EDITION. Presentation copy to Enrico Caruso, with signed autograph inscription, beginning,—*"On his birthday, Feb. 25th, 1917, for Enrico Caruso: The King of Tenors, who holds his audience enthralled with the golden opulence of his Voice. . ."*

1297. MOLIÈRE (J. B. POQUELIN DE). *Théâtre choisi de Molière avec une Notice par M. Poujoulat. With engraved frontispiece portrait and 49 vignette plates by Foulquier.* 2 vols. royal 8vo, full claret French levant morocco, with gilt fillet borders and corner ornaments on sides, full gilt paneled backs, inside fillet borders, gilt edges, original wrappers and backbone bound in each volume, BY CANAPE. Each volume in chamois-lined board slip-case. Tours, 1878-1879

LIMITED EDITION, 10 copies only printed on chamois paper, of which this is, No. 4.

1298. MONTESQUIEU (C.) *Le Temple de Gnide, suivi d'Arsace et Isménie.* New Edition. *With 14 full-page engravings and a vignette after Eisen and Le Barbier by Le Mire.* Preface by O. Uzanne. Imperial 8vo, half red levant morocco, gilt back and top, uncut, BY W. ROACH. Rouen, 1881

LARGE PAPER, limited issue on Van Gelder paper, of which this is, No. 259.

With inscription, *"Propriété personnelle d' Enrico Caruso, New York, 1913,"* in autograph of Caruso, also with bookplate of Enrico Caruso.

1299. MÜRGER (HENRI). *Scènes de la Bohème, publié sur l'Édition originale (Paris, 1851).* *With frontispiece portrait and 12 engraved plates by Adolphe Bichard.* 8vo, full brown French levant morocco, front cover with sprays of roses and lilies onlaid in tans and green

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[No. 1299—Continued]

morocco within gilt fillet frame, back cover and backbone with similar lily sprays, all onlaid in colors; doublures of green levant morocco, with frame of leaves in lighter green and gilt within fillet borders, fly-leaves of green brocaded silk, gilt edges on the rough, original wrappers bound in, BY RENÉ KIEFFER.

Paris: Imprimé pour les Amis des Livres, 1879

LIMITED EDITION; 118 copies only printed, of which this, No. 85, for M. Morizet. UNIQUE COPY, EXTRA-ILLUSTRATED by the insertion of an additional set of engraved illustrations by Ch. Courty IN TWO STATES, BOTH PROOFS, one series autographed by the artist, and an autograph letter signed by Henri Mürger, the author, 2pp. Paris, January 25, 1855.

With bookplate of Enrico Caruso.

1300. MÜRGER (HENRI). *Scènes de la Vie de Bohème*. Publié sur l'Édition Originale (Paris, 1851). *Illustrated with etched frontispiece and 12 full-page etchings by Adolphe Bichard, all in two states, one a set of Proofs before Letters on Japan paper.* 8vo, full olive green French levant, front cover with all-over landscape design onlaid in assorted colors of dark tones, continued across backbone and on portion of back cover; doublures of brown levant with narrow outer border of olive green morocco and gilt line, end-leaves of olive green faille silk, gilt top, uncut, original wrappers bound in, BY TALLIBART. Enclosed in green marbled chamois-lined slip-case.

Paris, 1879

Edition limited to 118 copies, with plates in two states, of which this is, No. 21. Printed for M. Biays, Subscriber.

EXTRA-ILLUSTRATED by the insertion of 12 finely colored plates, engraved by E. Decisy after C. Leandre. FINE COPY.

With bookplate of Enrico Caruso.

1301. MUSIC. HUBBARD (W. L.—Editor-in-chief). *The American History and Encyclopedia of Music. Portraits and other illustrations, frontispieces in color.* 12 vols. royal 8vo, three-quarter maroon levant morocco, gilt backs, gilt tops. New York [1908-1910]

Set in perfectly fresh condition: comprising,—

American Music; Theory; Instruments; Musical Biographies. 2 vols.;

Foreign Music; Operas. 2 vols.; Oratorio and Masses;

Dictionary; Essentials and Index. 2 vols.

1302. NAPOLEON I. TERNISIEN-D'HAUDRICOURT (CHARLES). *Fastes de la Nation Française et des Puissances alliées, ou Tableaux pittoresques gravés par d'habiles Artistes, Accompagnés d'un Texte explicatif. . . . With 156 copperplate engravings of the battles of Napoleon by Martinet, Delvaux, Dupreel and others, after La Fitte, Swebach*

[Continued]

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[No. 1302—*Continued*]

and others; French text engraved on each plate. 2 vols. 4to, full contemporary red straight-grain morocco, with arms of Napoleon in gilt on sides within blind and gilt tooled borders, backs tooled with the Napoleonic eagle, gilt edges, bindings rubbed.

Paris: Imprimerie de Gillé, fils, 1807

FIRST EDITION. VERY RARE NAPOLEONIC ITEM IN FINE CONDITION. English translation to each engraving, printed on a separate leaf.

With autograph signature of the author, *D'Haudricourt*, on the English half-title, and an autograph note regarding these volumes by *Jno. Albinson*, a former owner of the volumes.

1303. NAPOLEON I. CHAMBURE (AUGUSTE DE). *Napoléon et ses Contemporains. Illustrated with 2 engraved portraits of Napoleon, and 45 plates by Deveria, Johannot, Charlet and others on India paper. 2 parts in one vol. royal 4to, full green French levant morocco, with arms of Napoleon in gilt on sides within frames of gilt fillets, symbolic Napoleonic designs at corners and in back panels, doublures of white kid with a semis of violets onlaid in purple morocco and gilt, with broad border of violet levant covered with a semis of bees, Napoleonic emblems at corners, brocaded silk fly-leaves, gilt top, uncut, BY RITTER. Enclosed in board slip-case.*

Paris, 1824

FIRST EDITION. LARGE PAPER, superb copy of this very scarce work, in an artistic modern French binding. EXTRA-ILLUSTRATED by the insertion of 70 fine portraits and other engravings of great variety and beauty.

With bookplate of Enrico Caruso.

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Paris: Ebourdin, 1842

FIRST EDITION. EXTRA-ILLUSTRATED with a large number of Napoleonic plates, many on India paper, comprising portraits, battle scenes and many other views.

With bookplate of Enrico Caruso.

1305. NAPOLEON I. MASSON (FRÉDÉRIC). *Napoléon chez lui: la Journée de l'Empereur aux Tuileries. Illustrations by F. de Myrbach. 8vo, full green levant morocco, arms of Napoleon in gilt on sides, inside*

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[No. 1305—*Continued*]

gilt borders, gilt top, uncut, with original wrappers bound in, BY
DAVID. Paris [1894]

FIRST EDITION. Limited Issue on Holland paper, unnumbered copy autographed by the author. EXTRA-ILLUSTRATED by the insertion of a number of fine portraits of Napoleon and many of his generals, engraved battle scenes and other plates.

Presentation Copy from the author to Philippe Gille, with signed autograph inscription.

With bookplate of Enrico Caruso.

1306. NAPOLEON I. MASSON (FRÉDÉRIC). *Napoléon et les Femmes; l'Amour. Portrait.* 8vo, full green levant morocco, arms of Napoleon in gilt on sides, inside gilt borders, gilt top, uncut, original front wrapper bound in, BY DAVID. Paris, 1894

FIRST EDITION. LIMITED ISSUE, ten copies only printed for the author on Holland paper, of which this is, No. 3. EXTRA-ILLUSTRATED by the insertion of numerous portraits including,—Josephine (2), Marie Louise (2), Marie Louise and the King of Rome, Caroline Murat, ALL IN COLORS; and other fine engraved portraits, a number of engraved views, and ORIGINAL AUTOGRAPH LETTERS SIGNED by,—the Duchesse d'Abrantès, 3pp. 8vo, no date, a personal letter; and Mademoiselle Mars, 1p. 8vo, no date.

Presentation copy from the author to Philippe Gille, with signed autograph inscription.

With bookplate of Enrico Caruso.

1307. NAPOLEON I. MASSON (FRÉDÉRIC). *Cavaliers de Napoléon. Extensively illustrated with full-page reproductions from original paintings and watercolors by Edouard Detaille, vignettes at head and end of chapters, all illustrations in three states, one set in colors, another uncolored, both on Whatman paper, and a third set on Japan paper, all plates being Proofs before Letters.* Imperial 4to, full green levant morocco, sides with triple gilt fillets enclosing border of geometrical design between triple gilt fillets, large corner design of scrolls, dots, and stars, in center a group of flags from the various Napoleonic regiments held together by laurel wreath; full gilt panelled back; doublures of crimson levant with broad gilt borders and fan-shaped corner designs, surrounded with narrow green levant and gilt line border; fly-leaves of crimson faille silk, Morris end-papers, gilt top, uncut, original Japan paper wrappers bound in, BY A. CUZIN. Enclosed in marbled board slip-case, with inner kid-lined protective wrapper of green buckram and morocco back. Paris: Boussod, Valadon et Cie [1895]

Edition limited to 25 copies on Whatman paper, with plates in duplicate, of which this is, No. XIII. WITH ORIGINAL WATERCOLOR DRAWING ON HALF-TITLE, BY EDOUARD DETAILLE, WITH THE ARTIST'S AUTOGRAPH SIGNATURE.

With bookplate of Enrico Caruso.

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1308. NAPOLEON I. MASSON (FRÉDÉRIC). Napoléon à Sainte Hélène. *Beautifully illustrated with vignettes and numerous full-page photogravures, some in colors, including portraits, drawn from the works of noted artists, views, scenes, and facsimiles, some plates on India paper.* 2 vols. imperial 8vo, full green straight-grain morocco, sides with elaborately gilt tooled borders, with Napoleon's arms in gilt in center, gilt panelled backs with emblematic tooling, gilt inside morocco borders with doublures of red watered-silk, gilt tops, uncut, original covers bound in, BY DURVAND.

Paris: Goupil & Cie. 1912

Limited to 300 numbered copies on "papier vergé," this copy being No. 18.
With bookplate of Enrico Caruso in each volume.

1309. NAPOLEON I. (SÉGUR (COMTE PHILIPPE DE). 1812-1912. Napoléon; Texte tiré de la Campagne de Russie 1812. *With two portraits in black-and-white and 54 plates in colors, including portraits after paintings by Charlet, Doou, Gérard, Kotzebou, Tchoukine and others.* Imperial 4to, half green morocco, gilt back, gilt top, uncut, original wrappers bound in. Paris, no date

The paintings reproduced in this work were for the most part in the collection of the Winter Palace at St. Petersburg, and are here reproduced for the first time.

1310. NEAPOLITAN POETRY. Delle Rime Scelte di varj Illustri Poeti Napoletani. *Copperplate title vignette, head-pieces and ornamental initials.* 2 vols, small 8vo, half morocco, rubbed. Firenze, 1723

Exceedingly rare collection of poems by Neapolitan writers.

1311. OPERAS. BUEL (JAMES W.—Editor). The Great Operas; the Romantic Legends upon which the Masters of Song have founded their Famous Lyrical Compositions. Introduced by Guiseppe Verdi. *Full-page photogravure plates and numerous illustrations including portraits in the text.* 5 vols. folio, red holland, with centre ornament of white vellum and gilt, and broad gilt border on front.

London, Paris, etc., [1899]

Among the opera stories given, are,—La Traviata, Tannhäuser, Mignon, Faust, "The Ring," Manon, Aida, Huguenots, The Jewess, La Bohème, Tristan, The Prophet and 38 others, with a sketch of the composer of each work.

1312. OPERAS. PUCCINI (GIACOMO). The Girl of the Golden West. An Opera in Three Acts. Complete Opera Arranged by Carlo Carignani. Vocal Score with Piano Accompaniment, 1911; OPERA MAGAZINE (THE). Devoted to the Higher Forms of Musical Art. January, to December, 1914. *Extensively illustrated.* 1914. Together, 2 vols. 4to, limp morocco, gilt top, name of Enrico Caruso in gilt letters on front covers. New York, 1911-1914

1313. ORNAMENT. JONES (OWEN). The Grammar of Ornament. *Extensively illustrated with full-page plates in colors containing many examples from various styles of ornament, and text illustrations.* Royal 4to, half leather, binding rubbed, name in ink "Ad. Emmant" across title-page, binding slightly shaken, and some plates missing. London, 1868

PRESENTATION COPY to Enrico Caruso with following autograph inscription on Preface leaf,—*"To my friend Signore Caruso may he spend many hours reading. New York, Nov. 15, 1916. Em. Gattle."* With humorous portrait sketch on opposite leaf in pen-and-ink.

1314. PICTURESQUE CALIFORNIA. MUIR (JOHN—Editor). Picturesque California and the Region West of the Rocky Mountains, from Alaska to Mexico. *Containing over 600 etchings, photogravures, wood engravings, etc. by eminent American artists.* 2 vols. imperial 4to, half leather, gilt, gilt edges, bindings rubbed. New York, 1888

1315. POE (EDGAR ALLAN). Tales of Edgar Allan Poe. *With 23 illustrations from original designs by Frederick S. Coburn.* 8vo, crimson limp morocco, gilt, gilt top, uncut. New York [1902]

Inscribed, *"To Commendatore Enrico Caruso from Park Benjamin. New York, 25 Feb. 1918,"* followed by a four-line quotation from Dante's Inferno, in Italian, in the autograph of the donor, father-in-law of Mr. Caruso.

1316. POGÀNY (WILLY) ILLUSTRATIONS. ROLLESTON (T. W.). Tannhäuser, a Dramatic Poem by Richard Wagner, freely translated in Poetic Narrative Form. *Printed on gray paper. With full-page colored lithographs, other full-page and smaller illustrations, ornamental initials, borders and tail-pieces, in black-and-white, sepia and colors, by Willy Pogány.* Imperial 8vo, full old rose unfinished calf, gilt design and lettered title on front cover and backbone, illustrated end-papers, uncut.

New York: Thomas Y. Crowell & Co. [Printed London, 1911]

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Imperial 8vo, full purple unfinished calf, gilt symbolic design and title on front cover and backbone, illustrated end-papers, uncut.

New York: Thomas Y. Crowell & Co. [Printed London, 1912]

BEAUTIFULLY ILLUSTRATED by Willy Pogány, with elaborate borders on almost every page, as well as a large number of charming illustrations. The letter-press and line illustrations lithographed by Vincent Brooks, Day and Sons, Ltd., London; the plates printed in four colors by Henry Stone and Son, Ltd., Banbury.

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New York: Thomas Y. Crowell & Co. [Printed London], recent

With exquisitely designed and colored illustrations by Willy Pogány. The entire book including auto-lithographs, is printed by off-set lithography by Vincent Brooks, Day and Sons, Ltd., London. The plates printed in four colors are the work of The Dux Engraving Co., Ltd., Glasgow.

1319. **POPOLI DEL MONDO. Use e Costumi. By De Gubernatis, Alberti, Brunialti, and others.** *With full-page colored plates and numerous text illustrations.* 5 vols. imperial 8vo, cloth. Milan, no date

CONTENTS: Asia. 2 vols.; Oceania; Africa; America.

1320. **PRÉVOST (L'ABBE).** Manon Lescaut. *Engraved vignette on title printed in red and black, printer's device on verso, dainty ornamental initials, head and tail-pieces.* Thick 8vo, full crimson French levant morocco, triple gilt fillets on sides, full gilt panelled back, broad inside gilt dentelle and fillet borders, gilt top, uncut, original vellum wrappers bound in, BY THE CLUB BINDERY, 1900.

Paris: D. Jouast, 1867

Edition limited to 300 copies on Whatman paper. FINE COPY. One of the series of, "Les Romans Classiques du XVIIIe Siècle, Publiés par G. d'Heilly and F. Steenackers."

EXTRA-ILLUSTRATED by the insertion of 19 plates, all but one being PROOFS BEFORE LETTERS, consisting of a set of 12 illustrations by J. Chauvet, in three states, two sets being on China paper, of which one is in sepia; 6 Etchings by Ed. Hédouin, done on light brown paper; and a portrait of the author by Ficquet after F. Schmidt.

With Caruso's autograph inscription on fly-leaf,—"*Propriété personnelle d'Enrico Caruso, New York, 1913,*" and the same inscription, dated 1912, written across page 7 of printed text.

With bookplates of Robert Hoe, and Enrico Caruso.

1321. [PRÉVOST (L'ABBE).] *Histoire de Manon Lescaut et du Chevalier des Grieux*. Précedée d'une Préface par Alexandre Dumas fils. *With 2 engraved portraits and 9 plates by Flameng*. 8vo, full crimson French levant morocco, sides with elaborate foliate design onlaid in various colored moroccos and gilt, back panels with sprays of leaves in gilt and onlaid centre flower, doublures of citron levant with a semis of floral vases in onlaid purple morocco and gilt, and laurel sprays in green and gilt, border of green morocco and gilt dentelle, fly-leaves of brocaded silk, gilt edges, BY QUINET. Enclosed in board slip-case, with protecting wrapper of half morocco, gilt lettered on back, suede lining. Paris, 1875

COLLECTION DE GALLAUP DE CHASTEUIL; LIMITED ISSUE, only a small number printed on Turkey-Mill paper, of which this is, No. 1. UNIQUE COPY, EXTRA-ILLUSTRATED by the insertion of 2 additional series of illustrations to the work, one engraved by Ed. Héd, 1874, one by L. Monzies; also TWO ORIGINAL WATER SKETCHES by F. Bourdin, one on half-title of each part.

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1323. PRÉVOST (L'ABBÉ). *Histoire de Manon Lescaut et du Chevalier des Grieux*. Préface de Guy de Maupassant. *Beautifully illustrated with 12 full-page colored plates, and 212 charming vignettes from the designs by Maurice Leloir*. Royal 8vo, full green French levant morocco, Janseneste, gilt inside morocco borders, doublures of burnt-orange morocco, flowered silk fly-leaves, uncut, gilt on the rough, by LORTIC. Paris, 1889

UNIQUE AND BEAUTIFUL COPY, of which only 50 copies were printed on Imperial Japanese Vellum, of which this is, No. 45.

EXTRA-ILLUSTRATED BY THE INSERTION of 23 engraved plates, mostly Proofs on India Paper, some, not on India paper, inlaid to size.

With bookplate of Enrico Caruso.

1324. PRÉVOST (MARCEL). *Lettres de Femmes*. *Numerous illustrations by H. Gerbault*; *Nouvelles Lettres de Femmes*. *Illustrations by A. Guillaume*. Together, 2 vols. 12 mo, uniformly bound in boards, marbled morocco backs with gilt, leather labels, gilt tops, uncut. Enclosed in board slip-cases. Paris, no date

1325. RACINE (JEAN). *Théâtre de Racine: Andromaque, Les Plaideurs, Britannicus, Bérénice, Bajazet*. [With Preface by M. Poujoulat.] *With engraved portrait and 46 vignettes by Foulquier*. 2 vols.

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[No. 1325—Continued]

royal 8vo, full claret French levant morocco, gilt fillet borders and corner ornaments on sides, gilt paneled backs, inside fillet borders, gilt edges, original wrappers and backbone bound in each volume, BY CANAPE. Each volume in chamois-lined board slip-case.

Tours, 1876-1877

LIMITED ISSUE, 10 copies only printed on chamois paper, of which this is, No. 7.

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Paris: Firmin, Didot fr. Fils et Cie, undated

"Presented to my Friend Signore Enrico Caruso, Xmas, 1916, Emanuel M. Gattle," on fly-leaf.

1327. RACKHAM (ARTHUR) ILLUSTRATIONS. WAGNER (RICHARD). *The Rhinegold & The Valkyrie.* Translated by Margaret Armour. *Vignette on title and 34 full-page colored plates by Arthur Rackham.* 4to, original half vellum, gilt top, uncut. In board slip-case.

London, 1910

Edition limited to 1150 copies numbered and signed by the artist; of which 150 only are reserved for the United States, this being, No. 1022, autographed by the artist.

1328. RAEMAEEKERS (LOUIS). *Raemaekers' Cartoons; with accompanying Notes by well-known English Writers. Portrait and 149 cartoons of the World War, some in colors, by Raemaekers.* Royal 4to, original blue linen, gilt lettered on front.

Garden City, 1916

Presented to Enrico Caruso by Dr. Holbrook Curtis, with card laid in.

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New York, 1917

CENTURY EDITION DE LUXE, limited to 1050 copies, on Alexandra Japan paper, of which this is, No. 260, printed for Enrico Caruso, certified by, Don M. Parker, Secretary Century Company.

1330. RAEMAKERS (LOUIS). Kultur in Cartoons; with accompanying Notes by well-known English Writers. *With 109 cartoons of the World War, some in colors, by Raemaekers.* Royal 4to, original red linen, gilt lettered on front. New York, 1917

Companion volume to "Raemaekers' Cartoons," published Garden City, 1916.

1331. RAEMAEKERS (LOUIS). America in the War. Each Cartoon faced with a Page of Comment by a Distinguished American. *103 cartoons of the World War, some in colors, by Raemaekers.* Royal 4to, original red linen, gilt lettered on front. New York, 1918

Issued uniformly with the preceding World War Cartoon items.

1332. REMBRANDT. COPPIER (ANDRÉ-CHARLES). Les Eaux-Fortes de Rembrandt. L'Ensemble de l'Oeuvre Gravé, la Technique des "Cent Florins," les Cuivres Gravés. *Numerous etched reproductions of the etchings of Rembrandt.* Royal 4to, pictorial wrappers, uncut. Paris, 1917

With the following autograph inscription on wrapper,—"*A Caruso, l'Amico G. A. H. N. J., Nov. '19. (Soprannomiento ora Eleaharo.)*"

1333. RICKARDS (CONSTANTINE GEORGE). The Ruins of Mexico. *Extensively illustrated with photographic reproductions, hinged to leaves of gray drawing paper, of ruins of temples, terraces, forts and other buildings of old Mexico.* Volume I only, all issued. Small folio, cloth. London, 1910

FIRST EDITION. All the photographs in this work were taken in the years 1909 and 1910 by the Author, with the exception of the smaller ruins of Yucatan, which are supplied by Mr. Guerra of Merida, Yucatan.

PRESENTATION COPY to Enrico Caruso, with one leaf autographed inscription, signed by "*Thos. S. Gore, Mexico City, October, 1919.*"

1334. ROSA (SALVATOR). Has Ludentis otii Carolo Rubeo Singularis Amicitiae Pignus D. D. D. *A series of 62 full-length original etchings, mounted only at left hand corners.* 4to, half blue morocco, gilt. Circa 1650

BRILLIANT IMPRESSIONS. RARE.

Presentation Copy to Enrico Caruso from Enrico M. Scognamillo, with an autograph inscription on his personal card, reading, "*Con mille aujurii e multo affetto, 25 Febbrajo, 1916.*"

1335. ROSTAND (EDMOND). A Collection of Plays and Works by Edmond Rostand. 9 vols. in 7. 12mo, uniformly bound in three-quarter red morocco, gilt sides, backs with gilt and onlaid with blue and green morocco, gilt tops, uncut. Paris, 1902-1914

CONTENTS

Chantecler. 1910. *Limited to 1000 copies on papier impérial du Japon*; La Samaritaine. 1911; Les Romanesques. 1913, Un Soir a Hernani. 1902. *Limited*

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[No. 1335—*Continued*]

to 30 copies on papier du Japon; Cyrano de Bergerac. 1913; La Princesse Lointaine. 1914. Discours de Réception, à l'Académie Française, le 4 Juin 1903. 1913. Limited to 20 copies on sur papier du Japon; Les Musardises. 1911; L'Aiglon. 1914. Limited to 180 examples on papier du Japon.

1336. ROSTAND (EDMOND). Chantecler; pièce en quatre actes, en vers. Représentée pour la première fois au Théâtre de la Porte-Saint-Martin, le 7 février 1910. Imperial 8vo, full limp calf, front with embossed design of a "Chantecler" and title signed by R. Lalique, uncut. Paris, 1910

UNIQUE. "Exemplaire sur papier impérial du Japon, imprimé spécialement pour M. Arthur Meyer." With autograph presentation inscription,—"*Offert à M. Caruso en temoigne d'admiration reconnaissante, Arthur Meyer,*" below the certification of printing.

With four-line quotation from "*Le Rossignol*," in the autograph of the author, signed,—"*Edmond Rostand*," and ORIGINAL WATERCOLOR SKETCH of the "Chantecler," 2¼ by 6½ inches, also signed by Rostand, on half-title.

With bookplate of Enrico Caruso on Dedication leaf.

1337. RYAN (MILLIE). What Every Singer Should Know. *Numerous portraits.* 12mo, original cloth. New York [1916]

Presentation copy to Enrico Caruso, with author's autograph inscription.

1338. SAINT-PIERRE (BERNARDIN DE). Paul et Virginie. *With illustrations PROOFS BEFORE LETTERS ON CHINA PAPER; title within ornamental woodcut border.* Imperial 8vo, full plum-colored levant morocco, gilt framework on sides, with corners in a semis of small fleur-de-lis, gilt paneled back, elaborate inside borders of gilt dentelle, gilt top, uncut. Boston: Houghton Mifflin et Cie., 1906

LIMITED ISSUE, 280 copies printed on hand-made paper, of which this is, No. 189.

1339. SALVO (CARLO). Flamma Alitur. Prefazione del Luigi Roversi. 12mo, full limp morocco, gilt top, deckled edges, original front wrapper bound in. New York, 1916

FIRST EDITION. Presentation copy to Comm. Enrico Caruso, with autograph inscription,—"*A Enrico Caruso Signore del canto con la stima e la devozione che si hanno per la anime nobili e generose e per le menti elette, offre l'Autore. Ottobre 910.*"

1340. SFORZA (LUDOVICO, "IL MORO"). VALERI (FRANCESCO M.). La Corte di Lodovico il Moro; la Vita Privata e l'Arte a Milano nella seconda Metà del Quattrocento. *With 40 plates including colored frontispiece, portraits and others in colors, and 1000 illustrations in the text.* Thick imperial 8vo, full wine-colored calf, sides with embossed frame and brass corner bosses, with embossed medallion portrait of Ludovico and gilt-lettered title on front, gilt top, uncut.

Milano: Ulrico Hoepli, 1913

1341. SHAKESPEARE (WILLIAM). Shakespeare's Tragedy of Romeo and Juliet. *Extensively illustrated by W. Hatherell, with decorative title-page, and numerous colored plates, each hinged to leaf with ornamental border, and accompanied with tissue guard-sheet with descriptive letter-press.* Royal 8vo, cloth, gilt.

New York and London, recent

1342. [SHELLEY (PERCY BYSSHE).] Shelley. Tradotta da Antonio Calitri. 8vo, full red seal leather, gilt lettered on front cover.

New York, 1914

PRESENTATION COPY to Enrico Caruso from the Translator, with the following autograph inscription on title,—"*Al Divo Enrico Caruso augurando gli felicità A. Calitri.*"

1343. STEINLEN (TH. A.). Steinlen and his Art, Twenty-Four Cartoons, with a Critical Introduction and Descriptive Notes. *Portrait of himself and 23 cartoons, some in colors.* Folio, original cloth with reproduction of the "Organ Grinder" cartoon on front.

New York, 1912

1344. STRYIENSKI (CASIMIR). La Galerie du Régent Philippe, Duc d'Orléans. *Extensively illustrated with full-page reproductions of paintings by Rubens, Bellini, F. Melzi, Veronese, Titian, Mola, G. Reni, Watteau, and other masters of the various schools, a number of the plates being facsimiles in colors.* Royal 4to, full claret-colored French levant, sides with broad border of scroll and foliate design between gilt fillets and narrow fleur-de-lis borders, inside corner ornaments, royal coat-of-arms stamped in center; full gilt panelled back, with emblematical design, two of the panels containing the monogram "P P"; inside gilt scroll borders, gilt top, uncut, original wrappers bound in, BY DURVAND.

Paris: Goupil & Cie, 1913

Edition limited to 400 copies on "papier à la main des Manufactures de Rives," of which this is No. 224. Each plate with tissue guard-sheet, title printed in red.

1345. THEATRE. Theatro Municipal do Rio de Janeiro. *Numerous photogravure illustrations, consisting of portraits, exterior and interior views, text illustrations, and decorative borders.* Royal 4to, full green levant morocco, front cover with gilt and a repoussé medallion of arms of Rio de Janeiro, gilt edges.

[Rio de Janeiro,] 1913

Presentation Copy, inscribed in the autograph of the donor, "*To artista Sr. Com. tor Enrico Caruso, a Diriciso & Theatro Municipal. Rio de Janeiro, 20 September, 1912. Raul Cordova.*"

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1346. THIERS (M. A.). *Histoire de la Révolution Française*. Second Edition. *Numerous portraits*. 4 vols. 8vo, half red calf, gilt sides and backs, uncut; some portraits foxed. Bruxelles, 1838

Each volume with bookplate of Emanuel Levy.

1347. TISSOT (J. JAMES). *ILLUSTRATIONS*. *The Old Testament*. *With 396 full-page and text original compositions, in colors and black and white, illustrating the Old Testament; and titles in red and black*. 2 vols. royal 4to, full black levant morocco, gilt, gilt edges.

Paris, London, and New York, 1904

1348. VATICAN (THE). *Its History—Its Treasures*. Edited by Ernesto Begni and others. *Profusely illustrated with full-page and text photogravure illustrations*. Imperial 8vo, vellum, front stamped with insignia of Vatican within elaborate gilt tooled frame, back cover with gilt center ornament, doublures and end-leaves of white watered silk, gilt edges. Enclosed in board slip-case.

New York [1914]

A large proportion of the photographs used were taken specially for this work, many being of objects never before photographed.

1349. VATICAN (THE). *Its History—Its Treasures*. Edited by Ernesto Begni and others. *Profusely illustrated with full-page and text photogravure illustrations*. Imperial 8vo, vellum, front stamped with insignia of Vatican within elaborate gilt tooled frame, back cover with gilt center ornament, doublures and end-leaves of white watered silk, gilt edges.

New York [1914]

1350. VERGA (G.). *Cavalleria Rusticana*, ed *Altre Novelle*. 12mo, half morocco, gilt, back with gilt and onlaid in red, gilt top, uncut, BY BRENTANO. Milano, 1900

Inscribed "*Proprietà personale a Enrico Caruso, New York, 1913*," in the autograph of Enrico Caruso, across first page of text.

AMERICAN ART ASSOCIATION,

MANAGERS.

THOMAS E. KIRBY,

AUCTIONEER.

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